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strength and tender passion of his heart. George Eliot's infirmities, save those which are of a kind to win upon us and attach us, were far fewer than Carlyle's. It was her hope that some of this burden of mortality might drop from her at death; that she might remain with men and the life of men unencumbered by what was of the earth, earthly, and that the discords of her days of striving and struggle "quenched by meeting harmonies," might

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Paradise of childish piety, and those dread angels waving the swords of flame at the gates of Eden.

Our general conception of George Eliot's character is not altered in any essential by the new light thrown upon it. We had known that she was organised so as to possess the most trembling sensibility to physical sources of pleasure and pain; and here she appears with nerves servile to every skiey influence, saddened in a rare degree by cloud or rain, quickened and invigorated in a rare degree by sunshine, fine airs, and the breathing quiet of the country. The ground-tone of her spirit was not bright, and the autumn harmonised with her mood better than the spring. There is a lucid breadth, spiritual and touched by sadness, in a clear September day, which, to some tempers, more than compensates for the songs and blossoms of the spring-tide. The edge of autumn on the morning air would make even London a place of delight to George Eliot. She loved the sunset better than the dawn—a wide sunset seen over heath and moor, or spaces of the sea, and she would dream, like a child, of endless progress through the luminous vistas of the west into an unknown land, or would throw her spirit abroad on the receding flood of light and beauty, as on a wave of choral music, and, losing the sense of separate existence, would "feel melted into the general life." Autumn and sunset have in them some of that "finest memory" in which George Eliot found the substance of our "finest hope." Among perfumes she cared more for the delicate scent of dried rose-leaves—an emblem, as it were, of the piety of remembered happiness—than for the rich gusts from a garden in June. With such an exquisite sensibility, George Eliot was known to us as possessing a rare capacity for intense delights and prolonged and refined pain; and here she is revealed, ever and anon borne away by raptures of pleasure—a passionate lover of great music ("music," she writes, "arches over this existence with another and a diviner"), a delighted student of painting and sculpture, or unable to restrain tears of joy on meeting what is noblest in poetry. But, although a happy sharer in beautiful mirth, and herself a creator of wise and genial laughter, her disposition was not spontaneously buoyant or joyous. From childhood she owned that "liability to have all her soul become a quivering fear" which belongs to imaginative and sympathetic natures; her eye was even morbidly on the watch in cloudless hours for the "crow that flies in heaven's sweetest air." As a girl she suffered much from her own sensitiveness and passionate shyness; in later years she often found cause to object strongly to herself as "a bundle of unpleasant sensations, with a palpitating heart and awkward manners." She often held on her way through a valley of shadow haunted by cruel whisperings, or struggled forward through some desperate slough of despond. With her, as with Carlyle, much of this misery would have disappeared could she have gained what George Eliot terms "the one thing needful"—a sound digestion. It will, indeed, be no mean evidence of the progress of the species if the great teachers of the twentieth century learn to eat heroically, and defy the demon Dyspepsia. "My life for

the last year," wrote George Eliot, when *Middlemarch* was brought to an end, "has been a sort of nightmare, in which I have been scrambling on the slippery bank of a pool, just keeping my head above water." When her troubles were real and definite, she would face them courageously, and would turn away from false or illusive consolation. What she said to a friend with respect to endurance in trials of faith or scepticism, she applied to the lesser sorrows of life—"the highest calling and election is to do without opium, and live through all our pain with conscious clear-eyed endurance."

Her intensest pains and keenest joys were those of the affections. It was not only while she dwelt at Griff, "the warm little nest where her affections were fledged," that there lived the clinging child in her heart; all through life the most marked trait of her character, as Mr. Cross truly says, was "the absolute need of some one person who should be all in all to her." In girlhood she took refuge for a time in severe religious asceticism, because she could not be moderate in human loves, and felt that total abstinence was possible, although temperance was not. No child ever cared more to be cherished and petted, to hear kind words, to receive a motherly kiss, than George Eliot did as a grown-up woman. Her bump of adhesiveness, declared the phrenologists, was large; and in these volumes there is a wealth of the love of faithful friendship given and gladly received. Nor did she practise or approve a stoical repression of the utterance of affection. "I like not only to be loved," she wrote to Mrs. Burne-Jones, "but also to be told that I am loved. . . . The realm of silence is large enough beyond the grave. This is the world of light and speech, and I shall take leave to tell you that you are very dear." But there is always, as here, a touch of dignity in the expression of her love, no superlatives raised to the *n<sup>th</sup>* power, no "little language," like that which is the foil of Swift's inhumanity. Each MS. of her novels is inscribed to George Henry Lewes in words which make an outlet for the current of her affection so broad and deep that the stream flows with no uproarious hurry, but a grave, sweet majesty. The MS. of *Romola* bears the inscription—"To the husband whose perfect love has been the best source of her insight and strength, this MS. is given by his devoted wife, the writer"; and that of *Middlemarch*—"To my dear husband, George Henry Lewes, in this nineteenth year of our blessed union." In her elder days George Eliot's loving kindness was given with peculiar sweetness and grace to the young who were illuminated by the brightness of some new joy or who felt for the first time the keen edge of pain. "It is one of the gains of advancing age," she writes, "that the good of young creatures becomes a more definite intense joy to us." Her feeling was that pathetic one—purified from all egoistic pleasure—with which Shakspere in the plays of his latest years bows tenderly over his *Perdita* and *Miranda*, his *Ferdinand* and *Florizel*.

This tender devotion to individuals and sympathy with personal joys and sorrows were united in George Eliot with a capacity for enthusiasm about great causes in which the general interests of a people or of human-

ity itself are at stake. Without such sense of a great common existence how could she have been quite ardent and quite true in singing her own part in "the great Handel chorus" of life? And when she felt that enthusiasm was not a blind warmth—heat without light—it was her happiness to abandon herself to the wave of emotion with no reservations or safeguards of a petty prudence. "I love the souls," she writes, "that rush to their goal with a full stream of sentiment—that have too much of the positive to be harassed by the perpetual negatives, which, after all, are but the disease of the soul, to be expelled by fortifying the principle of vitality." And on the occasion of that shining apparition, the French Revolution of 1848, she wrote to Mr. John Sibree:

"You and Carlyle are the only two people who feel just as I would have them—who can glory in what is actually great and beautiful without putting forth any cold reservations and incredulities to save their credit for wisdom . . . I feared that you lacked revolutionary ardour. But no—you are just as *sans-culottish* and rash as I would have you. You are not one of those sages whose reason keeps so tight a rein on their emotions that they are too constantly occupied in calculating consequences to rejoice in any great manifestation of the forces which underlie our everyday existence."

Add to this power of enthusiasm for large causes, a rare conscientiousness about duties that to some appear small, and we perceive how complete was George Eliot's nature on the moral side. "Conscience goes to the hammering in of nails," she writes, "is my gospel." This sense of the duty of thoroughness in detail was in part inherited from her father. It afflicted her seriously that, by a misprint, in the cheap edition, Adam Bede should be made to say "specrit," whereas the dialect required that he should say "sperrit"; and that she should have written "Zincalo" in the *Spanish Gypsy* instead of "Zincalo" was a misadventure which involved the careful recasting of several passages for a new edition.

This passion for definiteness and accuracy was a central characteristic of her intellect. It helped to determine her creed on the negative side, while her ardent sympathies went to work on the positive or constructive side to educe the richest meanings and the most vitalising force from that Human Catholicism which was her religion. But although she chose to build her temple of stone upon the solid earth, and feared that if she aspired to build in the heavens the shrine and temple-roof might be of cloud, George Eliot had no tendency to deliver her mind in the form of hard and definite opinions. She felt that the facts and the emotions which should suit the facts are generally larger than can be fitted to a precise formula of words, and she justly feared that such a formula might be a ligature apt to cause the growing soul to dwindle. "I shrink," she wrote to Mr. Frederic Harrison, "from decided 'deliverances' on momentous subjects from the dread of coming to swear by my own 'deliverances,' and sinking into an insistent echo of myself. That is a horrible destiny—and one cannot help seeing that many of the most powerful men fall into it." George Eliot was saved from a hard intellectualism, both by the enthusiasm of her affections, and by the presence of large

emotions which were winged by imagination. When asked whether in her opinion Goethe had a strain of mysticism in his soul, she answered Yes—"of so much mysticism as I think inevitably belongs to a full poetic nature—I mean the delighted bathing of the soul in emotions which overpass the outlines of definite thought." But again her sympathies and her intellect protected her against the waste of spirit in a vague and luxurious mysticism, which, as if to justify a dangerous form of self-indulgence, sometimes assumes high philosophic names. "I thought of you last night," she wrote to Miss Hennell,

"when I was in a state of mingled rapture and torture—rapture at the sight of a glorious evening sky, torture at the sight and hearing of the belaboured given to the poor donkey which was drawing me from Ramsgate home."

Always in George Eliot's passage through life she returned from the mystic sunset splendours to the poor belaboured donkey; but lest the burden of afflicted and long-suffering donkeyhood should drive her mad, there was the far-off sunset in which to bathe and refresh her spirit.

I have disappointed the reader who came to this article hoping for information about the facts of George Eliot's life, about the origin and history of her imaginative works, or her relations with the distinguished persons of her time. It would have been possible to have presented a delightful gathering of good things culled from Mr. Cross's volumes. But everyone will read the book itself, and is it not pleasanter to pick one's own plums or cherries from the branch than to accept them with the bloom and freshness rubbed away by the critic's finger? For my own part, in reading the *Life*, I was less eager to ascertain biographical facts than to revivify my impression of a great and beautiful nature, and to make assurance doubly sure that the woman was in no respect inferior to the author. I was also eager to assure myself that full justice had been done to the memory of Mr. Lewes, and to the great gift received by George Eliot from him—a gift hardly less than that which she gave. Full justice has been done throughout these volumes to the memory of that bright and ardent nature which sustained the sadder spirit of George Eliot, and yielded to all her thoughts and feelings the response of quick perception and vivid sympathy. The George Eliot who enriched the world with the series of writings from *Scenes of Clerical Life* to *Daniel Deronda* was not Mary Ann Evans but Mrs. Lewes; a large foundation of study and observation had indeed been laid in early womanhood, but it is doubtful whether without the fostering sympathy and devoted comradeship of her husband, we should ever have possessed one of those writings by which George Eliot will be remembered. In her dark solitude, after Mr. Lewes's death, George Eliot was conscious that her powers were dwindling to decrepitude and sterility; the very power of love and the piety of memory seemed perishing, and loyalty to her past permitted or even enjoined an escape from such a death-in-life as this, if by any means it were possible. Of her second marriage let George Eliot herself speak:—

"Deep down below there is a hidden river of sadness, but this must always be with those who have lived long, and I am able to enjoy

my newly-reopened life. I shall be a better, more loving creature than I could have been in solitude."

And again:—

"The whole history is something like a miracle-legend. But, instead of any former affection being displaced in my mind, I seem to have recovered the loving sympathy that I was in danger of losing. I mean that I had been conscious of a certain drying-up of tenderness in me, and that now the spring seems to have risen again."

Those are happiest whom a great sorrow strengthens while it saddens, and who can carry on the past into the present in lonely fortitude. It was not so with George Eliot.

EDWARD DOWDEN.

TWO BOOKS ON INTERNATIONAL LAW.

*Essays on some Disputed Questions in Modern International Law.* By T. J. Lawrence. (Cambridge: Deighton, Bell & Co.)

*International Law and International Relations.* By J. K. Stephen. (Macmillan.)

THESE two books come like question and answer—"Is there a true International Law?" Prof. Lawrence asks in his first essay, and he argues that there is; half of Mr. Stephen's little work is devoted to showing that there is no such thing, and the other half to an illustrative explanation of what the rules really are which look like international law. That they are not rules of law, in any proper sense, is an opinion which has been freely expressed of late years, and the professors of the subject have never succeeded in removing the doubt. And yet the question is well worth settling. For, though in form it is a question of naming and classification, yet the answer to it will in many ways determine the future development of the whole subject. The text on which both writers discourse is a passage in Sir James Stephen's *History of the Criminal Law*, where the expression "International Law" is objected to as inexact and misleading, covering as it does rules, such as treaties, which are not laws, and rules, such as those of prize, which, so far as they are laws, are municipal and not international. Following out this idea, Mr. Stephen attempts to show in outline "how every department of the field of international relations might be adequately discussed in a science which should dispense altogether with juridical metaphor." He develops the criticism of the use of the expression "International Law," showing that it is mischievous in the hands of a conventional jurist like Mr. Hall, as well as in the hands of an *à priori* jurist like Prof. Bluntschli. Both classes, he says, are necessarily led into a confusion of international habits with international duties, and with a juridical bias they "describe those habits which are only rules in the sense of uniformity, as habits which are rules in the sense of enforced uniformity." He proceeds to state an alternative mode of treating the subject, sketching in outline a book which might be written without the use of legal terms. It would omit the ethical element altogether; it would be a more or less definite statement of existing usage; and it would distinguish those parts of the subject which have not, from those

which have, been incorporated in the municipal law of particular nations. Such a separation, besides being scientifically accurate, would encourage nations to legislate on matters of international import, by dispelling the delusion that there does at present exist a code of laws covering all international relations. Mr. Stephen's sketch is done with great ability, and a work executed on its lines would undoubtedly be freer from irrelevant matter than most of the existing works on international law. His classification of topics, too, is in many ways novel, and would be as useful practically as it is sound logically. But his preliminary criticism is less satisfactory, based, as it is, on the assumption that Austin's analysis of law is accurate and complete. He does not discuss the opinion stated by many writers since the date of Maine's *Ancient Law*, that Austin's definition does not fit in either with the past history of society or with its probable future. It is mainly on this ground that Prof. Clark in a recent work, and that Prof. Lawrence now, vindicate international law as true law, the essential idea in which is not coercion, but order. The differences from municipal law are very great, necessitating a wholly different mode of exposition, and these writers, perhaps, do not sufficiently emphasise this point; but their chief contention certainly leads them to a juster recognition of existing facts than is possible for a rigid Austinian. Nevertheless, Mr. Stephen will do good service if he completes the work of which he has now written the introduction. It will have much originality of method, and it will not dogmatise on international morality.

The other essays in Prof. Lawrence's volume treat of more substantial subjects. We can but briefly note their contents. "The Suez Canal in International Law" is an elaborate examination of the history of the canal, showing that its legal position is not settled by describing it as a narrow strait, wholly within the territory of one power, and connecting two open seas. Coming to the negative conclusion that international law here furnishes no precedents for the conduct of states, he develops a proposal for the conversion of the canal, together with a few miles of adjacent territory, into principality guaranteed like Belgium. A similar problem is discussed at greater length in three essays on the Panama Canal, in which Prof. Lawrence gives an account of the Clayton-Bulwer Treaty, criticises the recent attempts of Mr. Blaine and Mr. Frelinghuysen to back out of it, and advocates a real neutralisation of the canal, as distinct from the guarantee of protection proposed by the United States under cover of the term neutralisation. The whole case is stated with admirable clearness and vigour, and, so far, at any rate, as the question turns upon treaty obligations, the argument is as convincing as anything well could be. It is expressed, too, with much plainness of speech. In this controversy, he says, the honourable directness of American diplomacy has been abandoned, and in place of it resort has been had "to the false facts, strained constructions, unhistorical history, perverted law, and illogical theory which it is the object of this essay to expose." The judgment is severe, but it is amply justified by much of Mr. Blaine's wild writing.

An interesting paper follows on Grotius as a reformer of international law, the most direct result of his work being effectively illustrated by a comparison of the atrocities of the Thirty Years' War with the restraint displayed in the war of the Spanish Succession. In an essay on the "Primacy of the Great Powers" Prof. Lawrence maintains that the doctrine of the equality of independent states is dead, and that

"we ought to put in its place the new doctrine that the Great Powers have by modern International Law a primacy among their fellows which bids fair to develop into a central authority for the settlement of all disputes between the nations of Europe."

In saying that the old doctrine has never been challenged since the days of Grotius, he is evidently not aware that Prof. Lorimer has anticipated him. Prof. Lawrence expresses himself in a less guarded manner than does Prof. Lorimer; but is there not in the minds of both some misconception of the doctrine which they assail? Germany is a more powerful state than Denmark, and, along with certain other states, is a member of a sort of European council in which Denmark has no place. Yet in regard to their legal rights and obligations they are surely equal. As belligerents they would be entitled to the same consideration at the hands of neutrals, and as neutrals they would be bound to behave alike towards other states at war. To put a parallel case, the proposition that all Englishmen are equal before the law is not contradicted by stating either the fact that some are wealthy men and others are not, or the fact that some are members of Parliament and others are not. Prof. Lawrence's volume ends with a hopeful prospect of the abolition of war. In the internal history of society there have been three stages—punishment of injuries by retaliation, the regulation of the modes of retaliation, the institution of the king's justice as an alternative to private war, and the supremacy of law. In the history of public war we have passed through two of the same stages, and have reached a position similar to the third stage. Is the fourth also possible in this "evolution of peace"? Prof. Lawrence believes that it is.

G. P. MACDONELL.

*Sonnets, and other Verse.* By Samuel Waddington. (Bell.)

THE sonnet is a poetical form which possesses a peculiar and almost irresistible fascination. Intense admiration for the achievements of the great sonneteers seems unable to exist for long in its simple and primitive form; it almost inevitably develops into emulation; and he who begins by being a sonnet lover ends by becoming a sonnet writer. It has been so with Mr. Waddington. We who belong to the once small but rapidly-increasing family of sonnet-fanciers have often given silent or spoken thanks for service rendered by his dainty pair of anthologies; and now added thanks are due for this exquisitely attired little volume, which proves that Mr. Waddington is not merely a tasteful collector of these "cameos of verse," as I once called them, but a cunning and delicate carver whose carefully cut gems future collectors

will not despise. I do not mean to infer that Mr. Waddington is one of the great masters of the sonnet. They are few, and it is probable that the place left vacant by the latest of them, Dante Gabriel Rossetti, will be long unfilled; but, to borrow a figure from Mr. Waddington's almost too modest introduction, we can find something to delight us not merely in Sèvres or Dresden ware, but in common delf, if only the simple vase be pure in colour and lovely in curve. The sonnets, forty in number, are so pleasantly varied in theme that even the severe test of consecutive reading does not induce a feeling of monotony, and in the treatment also there is as much variety as can be attained without disloyalty to the traditions of the form. Only thrice does Mr. Waddington ignore accepted canons to try a little experiment of his own by cutting off one or two of the orthodox five feet from every verse; and though the result, in the second instance, at any rate, is encouragingly pretty, it is curious to note how, by so simple a change, the unmistakeable sonnet flavour is entirely destroyed. Instead of meditative weight and sobriety, we have a bright lyrical feeling; and though I would not part with the old form, I frankly admit that the new one appeals to me, and will, I think, appeal to other readers, very agreeably. The following is the better of the two examples. Note the graceful and winning naïveté of the conclusion :

“MORNING.”

“And reddening Phœbus lifts his golden fire.”  
GRAY.

Now o'er the topmost pine,  
The distant pine-clad peak,  
There dawns a golden streak  
Of light, an orient line:—  
Phœbus, the light is thine,  
Thine is the glory—seek  
Each dale and dewy creek,  
And in full splendour shine!

“Thy steeds now chafe and fret  
To scour the dusky plain:  
Speed forth with flashing rein,  
Speed o'er the land, and yet,  
Pray, linger in this lane,  
Kissing each violet.”

It will be seen that in every respect but one this is a perfectly orthodox performance. Mr. Waddington does not even neglect the pause or break in the middle of the octave which, as a note of Petrarchian purity, is so dear to my friend Mr. Hall Caine, but which I fear I have at times treated with the disrespect shown to the North Pole by Sydney Smith's memorable acquaintance. And yet the sonnet has gone and something else stands in its place.

In his more regular efforts Mr. Waddington displays both natural facility and acquired precision of workmanship. Hardly a single sonnet impresses one as being laboured; but in every one there has been so much conscientious painstaking, that a critic of the hole-picking species will find himself feeling somewhat depressed by lack of material. Doubtless there is here and there an ineffective line; and Mr. Waddington errs, I think, in utilising for rhythmical purposes syllables universally slurred or half-slurred in utterance—the use of “flowering” as trisyllabic is a case in point—but in matters of *technique* I have found no fault more serious than the unfortunately weak and disappointing close of

the otherwise strong sonnet entitled “To-day,” the sestet of which runs thus :

“To-day! And yet To-day shall live for ever,  
In every heart an everlasting mark;  
The tides of time shall ebb and flow, yet never  
Efface the deathless traces of to-day!  
To-day, who will may work, who will may  
play,  
Soon, soon, the night shall come, *the night is dark.*”

There is something not altogether pleasing in the close juxtaposition of the words “efface” and “traces,” but this is a slight defect compared with the irritating ineffectiveness of the clause I have italicised. So flat and commonplace a tag would ruin the finest sonnet.

Mr. Waddington's work has one quality which is in the minor poetry of the period rarer than all other good things—individuality unspoiled by eccentricity. The general substance of the sonnets reminds me more frequently of Clough and Mr. Matthew Arnold than of any other poets; but the manner is Mr. Waddington's own, and only in one example, “The Schoolmaster,” does the mere literary influence of Mr. Arnold seem to have overpowered him. “A Metaphysical *Cul de Sac*” and “Soul and Body” are attractive examples of the quaint and dexterous subtleties loved by Donne and his school; but the greater number of Mr. Waddington's sonnets are, in virtue of the good quality just mentioned, rather hard to classify. Nor is it much easier to rank them in order of precedence, for they are differentiated rather by theme and mood than by varying degrees of excellence, and one's preferences are determined rather by personal taste than by exercise of the pure critical faculty. I myself have derived special pleasure from the sonnets respectively entitled “Nature,” “Self-Sacrifice,” “Through the Night Watches,” “Nightfall,” “Sweetheart,” “The Aftermath,” and “What hope is thine.” The octave of the last-named is warm with strong imaginative fervour, but the sestet strikes me as being by comparison weak, and Mr. Waddington, as an artist, is perhaps more favourably represented by “The Aftermath.”

“It was late summer, and the grass again  
Had grown knee-deep,—we stood, my love  
And I,  
Awhile in silence where the stream runs by;  
Idly we listened to a plaintive strain,—  
A young maid singing to her youthful swain,—  
Ah me, dead days remembered make us sigh,  
And tears will sometimes flow, we know not  
why;  
*If spring be past, I said, shall love remain?*  
She moved aside, yet soon she answered me,  
Turning her gaze responsive to mine own,—  
*Spring days are gone, and yet the grass, we see,*  
*Unto a goodly height again hath grown;*  
*Dear love, just so love's aftermath may be*  
*A richer growth than e'er spring days have known.*”

Of the space that can be allowed me I have left but little in which to comment upon the “other verse” which occupies more than half of Mr. Waddington's volume. The miscellaneous lyrics are, however, of less importance than the sonnets, and may, therefore, without injustice, be dismissed more summarily. They are all bright, graceful, and daintily finished, but many of them are thin in substance, or imitative in manner. No one will quarrel with Mr. Waddington because he has been fascinated by the swinging music of Dante

Rossetti's “Cloud Confines”; but he certainly has made a mistake in attempting to reproduce it in the not very valuable poem which he calls “Finite and Infinite.” I do not say that the attempt is specially unsuccessful, for in externals “Cloud Confines” is one of the most imitable of poems; but few people will think that the attempt was worth making, and I confess I am not one of the few. Mr. Waddington has shown that he can write a neat rondeau, or chant royal, and may henceforward rest upon his laurels. These pretty trifles have “had their day”—their two days in fact—and no one will mourn if they now “cease to be,” say for another century. Lastly, I would say that among many pleasant, but not specially striking lyrics, may be found a few which the memory will not easily let go—notably the incisive stanzas headed “One with another,” and the ballad “The Inn of Care,” with its sparkling opening and pensive close, which is a very lovely and arresting bit of work.

JAMES ASHCROFT NOBLE.

*The Dictionary of English History.* Edited by Sidney J. Low and F. S. Pulling. (Cassell.)

DICTIONARIES are not commonly pleasant reading. We have, however, read every word of the volume before us with extreme pleasure. The surprising thing is that it has never occurred to anyone to compile a book of this sort before. Few people, we will admit, could have done it so well as the present editors; but we should have thought that many others would have tried their hands at it. The fact that is most remarkable in the Dictionary before us is the admirable proportion which has been kept between one class of subjects and another. There is no shirking of uninviting matter for the sake of giving greater fullness of detail to those subjects which were most interesting to the editors. As Messrs. Low and Pulling are human beings, we are justified in concluding that they have some preferences as to time and subject. A careful search has not been rewarded by finding any indication of this. Of course we do not mean to imply that all the articles are equally well done. Those on “Jury,” “Mary Queen of Scots,” “Casket Letters,” and “Mark System,” are worthy of special commendation. On the other hand, the article on “Marriage Laws,” though perhaps containing nothing that is absolute error, is so short that it will leave most persons in the helplessly unintelligent state in which it found them. It should have been pointed out so clearly that no mistake was possible that before the Reformation a valid marriage could be contracted in England by the mere consent of the parties, followed by their living together, and that no ceremony, ecclesiastical or civil, was necessary to make it binding, though, according to the opinions of the time, persons who did contract marriage in this irregular fashion were guilty of mortal sin. Theological books beyond number prove this; and the *Ripon Chapter Acts*, one of the publications of the Surtees Society, give some highly curious evidence taken with regard to cases of this kind. In a dictionary we are, of course, aware that condensation is of grave importance. We think, however, that a few words explaining the reasons why

he Royal Marriage Act was passed would not have been out of place. No plea in justification can be set up for any one who took part in that immoral piece of legislation; but it is not well that the point of view of those who commit acts of the greatest wickedness should be entirely left out of sight.

It would be absurd to complain of any dictionary of this sort because it did not contain articles on every special thing connected with history in which the reader happened to be interested. As, however, the development of the village into the shire and the kingdom is daily attracting more attention from historical students, we could have wished to have had short articles on some words that are omitted. The heading "Parish" occurs, and the account given is not unsatisfactory; but Township, Constablewick, Chapel, and Chapelry are not to be found. We conceive that the most difficult part of the work must have been the biographical articles. They are almost all of them well done, and the principle of selection, whatever it may have been, was evidently a wise one. A book of this sort is not a biographical dictionary. Here, if anywhere, it would perhaps bear retrenchment.

EDWARD PEACOCK.

"Palestine Pilgrims' Text Society." No. I. *Of the Holy Places visited by Antoninus Martyr.* Translated by Aubrey Stewart, and Annotated by Col. Sir C. W. Wilson, R.E. (Published for the subscribers only).

ALL who are interested in the history and topography of the Holy Land will welcome the formation of this society, the object of which is "the translation and publication, with explanatory notes, of the various descriptions and accounts of Palestine and the Holy Places, and of the topographical references in ancient and mediaeval literature, from the earliest times to the period of the Crusades or later." Hardly any of these, with the exception of Antoninus, Bernard, Willibald and Saewulf, have as yet been translated into English. Arculph himself, in some respects one of the most important of all, though accessible in French in the very free version of Charton, can be found in English only in the abridgement of Bede, while the mass of information to be gleaned from the writings of Arabic travellers and historians is only available to the few who are masters of the language in which these were originally composed. We can hardly over-estimate the value of a continuous series of literal translations of all the several writings that have come down to us from the first nine or ten centuries throwing light on the topography of Palestine before the crusades.

Among other things, they will go far to make clear points that are and have been for many years the subject of keen, and sometimes, we fear, rather embittered controversy. On the topography of Jerusalem they may be expected to throw all the light that can be hoped for in the absence of a permission from the Porte to view the excavations of Sir Charles Warren. They will, at least, supply a basis on which the disputants may rest their arguments, and authorities to which they may with some confidence appeal.

In order, however, that this basis may be

as sound, and those authorities as unimpeachable, as may be, two points must be kept carefully in view by the editors of the series. The one is that the translations fairly represent the original text; the other, that in the notes no statements are made in the form of absolute assertions which are founded only on theory and not on ascertained and admitted facts. The first of these is not so simple a matter as it looks. Apart from the difficulty, in many cases, of translating accurately many passages of these early pilgrims, the texts not infrequently vary to a perfectly confounding extent, and very often just where the one or the other reading bears materially on some question in dispute. In most cases the difficulty may be solved either by quotation from the original in the notes or by a citation, and, if thought fit, a translation of the various readings. In some cases, however, as in the various texts of Theodorus (erroneously called Theodorus in the Introduction and second Appendix to the present work) which are to be found in the Paris, London, St. Gall, and Louvain libraries, nothing can be satisfactory short of a separate translation of large portions of each. As regards the notes themselves, it is hardly too much to ask that some indication should be offered of the existence of views or interpretations different from those which the editor of the works has the perfect right to express, where these latter represent only one side of a controversy.

We make these remarks because we notice in this print, which we take (as being out of its chronological order) to be somewhat of an experimental publication, some signs that the considerations to which we have referred are in danger of being overlooked.

Let us first, however, congratulate the Society in having secured as their director Sir Charles Wilson. His connection with the ordnance survey of Jerusalem in 1865, the foundation of all that has since been done in that city; his long acquaintance with and deep interest in all questions relating to its topography, and above all the spirit of fairness with which in all his writings he has dealt with every matter of pending controversy, eminently qualify him for such an office; and if we are obliged to refer to what seem to us to be a slip or two in the present issue, we believe these have been the result of inadvertence, probably of the haste consequent on his recent summons to Egypt, and have only to be pointed out to be corrected in the promised re-issue of the part in question in its due chronological order in the series of which it is to form part.

Let us also say that the translation, as a whole, seems very well done (though some reference should have been made to the existing version by Mr. Cowper in the *Journal of Biblical Literature* for January, 1866) and that the Notes, as a rule, seem a fair specimen of what such notes should be. The Introduction, too, is concise and lucid, though if the series is to take place as an English standard, the reader should not be referred for information as to MSS. to the publications of the Société de l'Orient Latin, which can be in the hands of only a few.

Let us note, however, how two crucial points in the topographical controversy as to Jerusalem are dealt with in this issue. Was or was not the site of the sepulchre of Christ

shown in the sixth century on the eastern hill? Was or was not the term Zion applied in that century to the eastern or the southern part of the eastern hill? Those who answer me on both of these questions in the affirmative are accustomed to refer to Antoninus as supporting their views. The argument is, of course, much too lengthy for these pages. But two of the points on which they rest are (1) that the sepulchre was the first object the pilgrim appears to have encountered on entering the city from the Mount of Olives, and (2) that a "tower of David," which was the second object, and which came between the sepulchre and the Basilica of Zion, was so placed that from it could be heard the "murmur of voices below in the valley of Josaphat." How are these passages dealt with in the work before us?

As regards the first, the translation given of the first sentence of chap. xviii. is as follows: "Bowed to the earth and kissing the ground we entered the holy city, through which we proceeded with prayer to the tomb of our Lord," and the following note is appended: "This passage seems to imply that Antoninus went some distance into the city before reaching the Holy Sepulchre." Now the text adopted by the translator (which is that of Tobler, St. Gallen, 1863) hardly of itself warrants such a statement, and still less do all the other readings given by Tobler himself in the St. Gall publication and printed by the French Society as appendices to their tract. Here they are for comparison:—"Osculantes proni in terram, ingressi sumus in sanctum civitatem, in qua perreximus adorantes monumentum Domini. Isum mcnumentum," &c.—St. Gall MS., adopted by Tobler in 1863. "Clinantes proni in terram ingressi sumus in sanctam civitatem, in qua adorantes Domini monumentum quem ipsum monumentum," &c.—Vatican MS. "Inclinantes proni ingressi sumus in s. c. et venimus ad sepulchrum Domini."—Ex cod. Cadomensi. "Inclinantes nos proni in terram ingressi sumus in s. c. in qua adorantes monumentum."—Berne MS. "Inclinantes proni in s. c. in qua adoravimus Domini monumentum."—Tournai MS. "Ingressi autem in s. c. Hierosolem, perreximus ad sepulchrum Domini ut ador. ibi Dominum I. C."—E. Musaeo Cl. Menardi. When a theory is to be founded on a particular expression, it is only fair that the expression be accurately verified.

As regards the second point, we demur to the note on p. 14, where, referring to Antoninus's declaration that the valley of Gethsemane "lies between the Mount Zion and the Mount of Olives" and "is there called the valley of Josaphat," the editor admits that "Antoninus here calls the temple hill Zion," but gratuitously adds that "later (chap. xxii.) he alludes to the western hill as Zion"; to the whole of the second appendix, which assumes throughout the same fact; and especially to the note on p. 18, where the tower of David we have referred to above is without reservation explained as being "the tower of David, Phassulus, near the Jaffa Gate." Certainly, the murmur of voices from the valley of Jehoshaphat must have been exceptionally loud to have been heard all across the city!

As the several translations are not, at least at first, to be issued in chronological order,

and Sir Charles Wilson's absence in Egypt will delay the publication of *Santa Paula* and the *Bordeaux Pilgrim*, which were in hand at his departure, we would strongly urge that the Arabic authorities be undertaken without delay. These are in the original practically inaccessible to most, and an English version of Makadebsi and some of the other writers recently edited by Goeje would be a boon of the first magnitude. ALEX. B. MCGRIGOR.

## NEW NOVELS.

*The Queen of the Moor.* By Frederick Adye. In 3 vols. (J. & R. Maxwell.)

*Some One Else.* By B. M. Croker. In 3 vols. (Sampson Low.)

*Roger North.* By Mrs. John Bradshaw. In 3 vols. (Sonnenschein.)

*The Prettiest Woman in Warsaw.* By Mabel Collins. In 3 vols. (Ward & Downey.)

*Edith.* By Redna Scott. In 3 vols. (Sonnenschein.)

*Anna.* By Marie Daal. (Sonnenschein.)

*The Amphibion's Voyage.* By Parker Gillmore. (W. H. Allen.)

*The Queen of the Moor* is one of the most conscientious of recent performances in three-volume fiction. Each volume is a volume, with 300 odd pages of solid reading. Mr. Adye, indeed, seems to have written his novel very much as an industrious and ambitious student reads for honours. He must have commenced his task with the resolution to make the most of his characters, his scenery, and the space at his disposal, and he has held by his resolution. The result is, perhaps, not a singularly powerful, but a singularly promising and eminently successful work. The majority of the readers of *The Queen of the Moor* will wish, perhaps, that Mr. Adye could have spared them his Devonian and Cornish scenery. It is not so much that he seems, when on such ground, to compete with Mr. Blackmore and to a certain extent also with Miss Braddon and even Mr. Black, as that there is so much of plot and character to take in that there is no time to take in scenery also. Yet Mr. Adye obviously loves his landscapes, besides endeavouring to do justice to them as an artist. His plot is original and effective. It is laid for the most part in Dartmoor in 1814 and just before the final overthrow of the First Napoleon, when there was a large number of French prisoners in England. Mr. Adye has taken the bold step of making his heroine Cecil Calmady, the queen of the moor, fall in love with a French prisoner, aid in his escape, and marry him without sacrifice of maidenly modesty. There is scarcely one of the minor characters that is not as carefully drawn as the principals. Especially good are Frank Forster, one of Cecil's lovers, whom in spite of his fickleness all female readers of *The Queen of the Moor* will prefer to the more fortunate Arnaud, who is a trifle too much of an "interesting" invalid; Valérie, the French foil to Cecil; her "honourable Jack," and the faithful servants Angell and Jennifer, whose by-play is good without being an intrusion. Mr. Adye might have left out of his book the sad story of Tamsin, the fisher girl, although it introduces to us some ad-

mirable Cornish sea-pieces. The death of Cecil's husband is enough of tragedy for even such a three-volume novel as this. The English of *The Queen of the Moor* is good, and none the worse for being a little old-fashioned; while most of the characters are so sound in body and mind that one never thinks of physic or of psychology in connexion with them. Altogether, *The Queen of the Moor*, even if it looks rather too much like a prize essay in fiction, deserves hearty commendation. May its author never publish anything worse.

Miss Croker's new novel recalls *Pretty Miss Neville*, but is not quite equal to it. It gives us two loveable sisters, Gussie and Haidee, and two fine fellows, "Teddy Brabazon" and his cousin Miles, and that is about all that can be said. There is not so much variety and movement in *Some One Else* as in *Pretty Miss Neville*, and we are treated to a little too much girlish gush and chatter, harmless and natural though it all is. It is impossible to avoid a suspicion when one has got about half way through the third volume, that Miss Croker has had to write against time. She has not materials for three volumes, for her plot is rather thin. The separation of Miles and Haidee is nearly as absurd as the will which brings them together. The story of poor "Teddy," who, plucked in his military examination, and driven from his home by his stepmother—Mrs. Brabazon, by the way, uses unnecessarily brutal language—enlists as a private to die in Zululand, is not a successful one; somehow his death does not contribute to the plot the sadness that it ought. The best character in *Some One Else* is the vivacious Gussie, who becomes Mrs. Vashon. She is one of those butterflies who are quite intolerable in real life, but attractive in fiction.

*Roger North*, like the *Queen of the Moor*, is in fall three-volume measure; and Mrs. Bradshaw means well in every sense. Kate Galbraith is a very good example of the healthily-minded English girl who is the delight of clerical circles; and Roger North is a stoical manly squire, given, perhaps, too much to submitting to his mother. Sydney, the villain, is not a monster. If he has the bad taste to marry Kate and drink and gamble at the instance of a rather vulgar Iago named Thorpe, he has also the good sense to die, and to repent of his folly and wickedness before death. The story of *Roger North* is on the whole rather commonplace. But there is no attempt at fine writing, hysterical passion, or unpleasant realism. Mrs. Bradshaw reforms all her imperfect characters that she does not kill off. It is not difficult to believe that the class of novel readers that is "stiffened" by curates of the type of Kate Galbraith's father will read and like *Roger North*.

There is nothing risky in *The Prettiest Woman in Warsaw*, although it tells of actresses, whose beauty makes all male beholders frantic, and of Continental princes ablaze with love, jealousy, and diamonds. The boldest and handsomest of the princes, Demetri, compels one of the actresses, Zadwiga, privately married to an Englishman, to carry a dagger. This she uses rather clumsily on the breastbone of Demetri, and as a result is believed by many people, including in the long run herself, to have murdered him. This is not true,

however. The real murderer of Demetri is Prince Niko, the brother-in-law of Zadwiga, who operated on the back of the would-be Lothario, in the belief that his own wife, the adorable, mischievous, but innocent Wanda, had been unfaithful. All ends in domestic bliss and a baby. But the story is wearisome and the sentiment in it is overdone.

On the second page of *Edith* there appears a young man with "hair dark as night, almond-shaped dreamy eyes, a peculiarly straight, refined nose, but as most poets have, a sensual mouth." This looks alarming, and matters do not seem to improve when on the very next page—

"She, drawing hastily back, cried 'No! no! Norman, do not touch me; you forget our compact, it was to be friendship not love; that I will give you as pure and lasting as you please, but I can feel none of the other for you.'"

But Norman Russell, who is not only a poet but "one of the most rising young barristers on circuit," does nothing worse, in spite of his "sensual mouth," than become engaged to two charming girls at once. Happily there is a determined clergyman who prevents anything very dreadful from happening. This is a widower, Mr. L'Estelle, with two little girls, and burdened with a promise to his deceased Mildred "that he would not ask any one to be his wife till three years had passed from the day of her death." Mr. L'Estelle saves Edith Molyneux from Norman Russell, by ascertaining and revealing all about the barrister's entanglement with Alice Williams, who is a sort of ward of his own. So in the end Edith is discovered in the rectory garden at Bickleigh "lying back in a low chair, dressed in white, with crimson roses at her throat, Mr. L'Estelle's favourite colour. . . . The two little girls were playing at her feet, and a little white bundle was lying in her lap." *Edith* is, in short, one of those innocuous but weak stories the writing and still more the publication of which are hopeless puzzles to the critic.

*Anna*, which is translated from the Dutch, is a disguised homily against cruelty to animals; a by no means inconsiderable portion, indeed, in the form of a lecture by a professor whose heart is divided between Anna and animals, is of the nature of such homily quite undisguised. One dog separates Anna from her lover, Herman; another dog brings them together. She dismisses her father's housekeeper, to all intents and purposes, because that thoughtless woman drove off a cat for lunching on a singing bird. Apart from this cruelty to animals craze, *Anna* is a simple and pleasant story of domestic life in Amsterdam. Anna's cousins, the Bloemarts, who are more worldly and less learned than herself, form a good family group. The English into which *Anna* is translated is not unimpeachable. Although our counting-houses are being rapidly Germanised, we do not yet talk of "one of the most considered commercial establishments of our metropolis."

*The Amphibion's Voyage* is a farrago of nonsense, adventure, and geography, and is full of spirits, both animal and ardent. In truth, the champagne, "nips of Bourbon," and pro-

miscuous "liquors" that the lively Mr. Gillmore sends down the throats of his heroes, Sam Attwood and Prof. Ubique, become almost as much of a bore as Attwood's everlasting and imbecile "I swan." Why, too, did Mr. Gillmore take one of the best and most awful of the stories in *Dean Ramsay's Reminiscences* and (p. 132) spoil it in the reproduction? Nevertheless, some of the imaginary adventures of *The Amphion* are undoubtedly very laughable; and the book as a whole may be enjoyed if read by instalments.

WILLIAM WALLACE.

#### SOME HISTORICAL BOOKS.

*The Public Schools Historical Atlas.* Edited by C. Colbeck. (Longmans.) The 101 maps composing this atlas are, with few exceptions, those which appeared in the volumes of the series called "Epochs of Modern History." An historical atlas produced by the process of binding together the maps prepared for the illustration of a number of treatises on separate periods could scarcely be an entirely satisfactory performance; but, in spite of the defects arising from the manner in which it was compiled, Mr. Colbeck's book will be found very serviceable for school use. It has the merits of being cheap and handy, and, moreover, the maps, unlike those in some other works of the kind, have been drawn with a view to the requirements of the English student. The series of maps begins with the fourth century A.D., and ends with the year 1815. Several plans of battle-fields are included, and there is a full Index. Although Spruner's *Hand-Atlas* has been largely used, we are glad to see that the maps of early Britain are free from the many gross blunders which disfigure that usually excellent work. The weakest point of this historical atlas, as of most others, is the local nomenclature, with regard to which no consistent plan seems to have been laid down. In our opinion, the best rule would be to designate every place by the name which it bore during the period to which the map relates, and to spell it in the orthography of that period. As an example of the want of system of which we complain, it may be mentioned that, according to Mr. Colbeck's maps, it appears that the name of Edinburgh existed in that form in A.D. 700, but had in 873 been changed to Edwinsturh. Instances of misspelling, such as Unstrat for Unstrut, Sador for Sodor, are also not unfrequent. The maps illustrating the Napoleonic wars are very numerous and well chosen.

THE third volume of the *Gentleman's Magazine Library* (Elliot Stock) deals with popular superstitions, and from the completeness of the material embodied in its pages may fairly be considered the most valuable of the series which has yet appeared. The contributions to Sylvanus Urban which are reprinted in the section on Witchcraft are of especial interest, containing the investigations of writers who had devoted unwearied attention to the history of that branch of superstition among the peasantry of England. The rise and progress of witchcraft among our ancestors of both sexes has not yet been chronicled with all the minuteness of which the subject is capable, and when the historian of the future betakes himself to his task he will not reckon this division of nearly two hundred pages among the least useful of his assistants. The notes of Mr. Gomme contain so much information within a small compass as to lead his readers to desire that the ten pages of commentary might have been expanded into twenty. We can readily believe that some of the persons into whose hands this book will fall must be gratified at being told that the Mompesson incident (pp. 240-

241) supplied Addison with the plot of a prose comedy. The essays on the King's Evil cured by a royal touch are equally worthy of perusal with those on witchcraft, and we could have wished that under this branch of his subject the commentator, when reproducing the story told in Carte's history of England of the miraculous effect produced by the touch of the exiled prince of the House of Stuart on a sufferer from this disease, had turned aside for one moment to remind the world of the detriment which this tale of the Jacobite historian inflicted on the sale of his laborious compilation. Mr. Gomme has extracted from the columns of this invaluable periodical of a past age a striking number of articles on the days and seasons celebrated in different parts of the country, as well as on the strange beliefs of our forefathers. His notes on the contributions to this volume are so useful that we are tempted to add that C. V. L. G., on p. 38, conceals the identity of Charles Valentine Le Grice, the friend of Charles Lamb and Coleridge, and that W. S., on p. 83 stands for William Sandys. We again wish Mr. Gomme success in his undertaking.

*Historical Readers.* Stories from English History by Oscar Browning. (Griffith, Farran, & Co.) The four little volumes, which form this series, are undoubtedly the best historical readers for elementary schools yet issued. Instead of writing his stories from English history in baby English, Mr. Browning has boldly collected together the best and simplest descriptive passages of striking events in English history from the greatest English historians, such as Burnet and Clarendon, Macaulay and Gardiner, and printed their very words. To these passages he has added explanations of the more difficult words and allusions, with the happy result that a child's vocabulary will be strengthened by going through these readers, and not confined to a knowledge of the very simplest words. Happily interspersed among the prose extracts are selected passages from English poetry, including many from Shakespeare's historical plays, and some from Milton, Scott, Campbell, and Southey. The editor's name is enough of itself to prove that the information in the stories is in accordance with modern historical research, and that the old myths which used to be taught to children as historical truths are carefully discarded. The illustrations are hardly up to the mark, but they are quite as good as can be expected in a shilling school book, and the general impression left by the little series is that the next generation is far more likely to grow up with a correct knowledge of the leading events of English history, than their fathers ever had, or, such is the difficulty of unlearning in later years, ever will have.

*The Royal Lineage of our Noble and Gentle Families.* Compiled by Joseph Foster. Library Edition. (Hatchards.) Mr. Foster has enlarged this book, which was reviewed in the ACADEMY of January 19, 1884, from 170 pages to 544, by inserting additional pedigrees. Considering that every marriage qualifies another family for admission to the list, there is no reason why Mr. Foster's collection of families of royal lineage should not extend to as many volumes as the new Biographical Dictionary. It is, however, a handsome book, and there is no falling off in the new pedigrees, which are worked up with equal fulness and accuracy of detail. Among the pedigrees of interest, which by the way will surprise many people, are those of the Premier and Mr. Farnell, who both figure in Mr. Foster's pages. It seems that Mr. Gladstone's mother was descended through seven generations of Mackenzies, of whom few dates and particulars are recorded, from the second marriage of Joan Beaufort, Queen of

James I. of Scotland, and granddaughter of John of Gaunt. Mr. Parnell claims a nobler descent from the Dukes of Norfolk, and some will think it significant that it is traced through a sister of the brilliant and erratic Earl of Peterborough, whose popularity with his countrymen and audacity in parliamentary debate are familiar to every reader of Macaulay.

*The History of the Literature of Wales from the year 1300 to the year 1650,* by Charles Wilkins (Cardiff: Owen), is a well-got-up volume, opening with a goodly list of subscribers' names; but one gets disappointed on making closer acquaintance with the work. The author hardly ever ventures to render any specimens of Welsh literature into English, but retails the metrical translations of others in a way that does not greatly inspire confidence in his knowledge of the Welsh language. Possibly, however, that would be to misplace his difficulty. May it not be that his weakness in English, which he writes very peculiarly, made him feel shy in translating from Welsh? At page 183 we find him, however, paraphrasing a stanza, and it does not encourage us to trust him the more. The last line is, in the original—"Croesaw Duw—cares y dail," and his account of it is that the poet "concludes by welcoming God, kinsman, or linked to all." The whole is a welcome to the cuckoo, and the line in question means—"God's welcome (to thee), friend of the leaves." It contains no welcome to God, and still less does it perpetrate the solecism of applying to him the word *cares*, which means a relative and friend of the female sex—a kinswoman, and by no chance a kinsman, as Dr. Wilkins puts it. We are also disappointed to find the Welsh *cynghanedd*, or alliteration, very feebly treated; and we cannot comprehend why the author says so little of the Mabinogion, the so-called Historical Triads, and a quantity of other prose compositions. The foregoing may be reckoned among the graver shortcomings of the book, while it contains too many minor curiosities to be here mentioned one by one, such as the author's weakness for modern Druidism and his supposing that Julius Caesar has left a description of the national character of the Welsh people. On the whole, we fail to see why Dr. Wilkins writes on a literature the history of which has been treated in part by a scholar like Thomas Stephens, of Merthyr.

THE North Riding Record Society is doing good service, not only to its own immediate constituents, but to the country at large. In the volume and a half of *Quarter Sessions Records* already published, the editor, the Rev. J. C. Atkinson, gives with all the fulness necessary the records of the business before the magistrates of the Riding in the early years of the seventeenth century. With commendable self-restraint he has refrained from drawing conclusions where the evidence is insufficient. "Given," he says,

"that the Justices in Quarter Sessions had to make orders in half-a-dozen affiliation cases, on the average, in the course of a year, no clue is given as to comparative general morality of the people, unless we know what the population of the district embraced actually or approximately amounted to."

It is evident, however, that the further the Society proceeds with its work the more complete the statistics will become. For the present it is enough to remark that two facts stand clearly out from the lists of presentments for recusancy. In the first place, there was in the reign of James I. an active propaganda going on. In the second place, there is a very decided preponderance of the names of women over those of men upon the list. It is only right to add that intending subscribers may obtain all information from the Hon. Secretary, W. Brown, Esq., Arncliffe Hall, Northallerton,

*The Norfolk Antiquarian Miscellany.* Vol. II. Part 11. Edited by Walter Rye. (Norwich.) Mr. Walter Rye is, by universal consent, the most industrious living collector of materials for the history of Norfolk; and, in completing the second volume of his *Norfolk Antiquarian Miscellany*, he takes occasion to challenge comparison for his work, since 1873, with the publications of the Norfolk Archaeological Society during the same period. He has given his subscribers, for £1 10s., 1,183 pages, all indexed *literatim*; whilst the members of the Society have only received, in return for £4 2s. 6d., 680 pages poorly indexed. This difference of quantity cannot be accounted for by inferiority of quality in the matter supplied by Mr. Rye, or by excess in the number of his subscribers; for his editions are limited to 100 copies, and their merit is beyond dispute. Part 11 is equal to its predecessors, and Mr. Crabbe's analysis of the muniments preserved at Merton Hall is an important contribution to the history of the parishes in which the De Grey family have estates. Dr. Jessopp's commentary on the visitation of the Norfolk monasteries in 1535, showing the discrepancy between the report which was used to justify their suppression and the certificates of the commissioners, will satisfy most readers that the visitors did not scruple to fabricate evidence to support a foregone conclusion. But the most interesting paper in this volume is the sketch of rural life in a Norfolk village in the fourteenth century, which Mr. Francis Rye has deduced from the Court Rolls of Burnham and other manors. It requires a positive effort of mind to realise the jealous care with which the rights of the manor court were maintained, when inhabitants of neighbouring manors regarded each other as foreigners. A tenant who married outside the manor without license incurred a fine, and it was an offence against the lord of the manor to issue a writ at common law against another tenant. The lord's court took cognisance of every incident of social life, from inspecting weights and measures to sanitary precautions, anticipating modern legislation to a greater extent than believers in modern progress will be prepared to hear.

*Lancashire Wills proved at Richmond, 1457-1680.* Edited by Lieut.-Colonel Henry Fishwick for the Record Society. The tenth volume of the Record Society, formed for the publication of original documents relating to Lancashire and Cheshire, contains a list of the Lancashire wills proved within the Archdeaconry of Richmond between 1457 and 1680, which were removed to London in 1861, and are now preserved in the new Probate Registry at Somerset House. While the wills remained at Richmond such a publication would have been impossible; but since their removal they have been admirably arranged and indexed, and it is from these indexes that this volume has been compiled. The Archdeaconry of Richmond was erected by Thomas Archbishop of York in 1090, and was reckoned the richest and most extensive in the North of England. The Archdeacon exercised testamentary jurisdiction in the Lancashire deaneries of Amounderness, Furness, Kendal, and Lonsdale, and although his office was abolished in 1541 on the creation of the see of Chester, the wills for that division of Lancashire which lies north of the Ribble continued to be proved at Richmond before a commissary appointed by the Bishop of Chester. The Lancashire wills from Richmond now remaining at Somerset House of older date than 1680 are 12,483 in number, and are all calendared in this volume; but it is notorious that a large number of early wills are missing, and the editor, Col. Fishwick, has discovered a portion of these missing wills among the Towneley collection of MSS., lately acquired by the British Museum. This volume contains ab-

stracts of no less than 2,279 wills ranging between 1531 and 1652, and he has incorporated these abstracts in the list, which brings up the whole number to 14,762. Col. Fishwick proposes in a subsequent volume to bring down the list to 1748, and the first instalment is so well edited that every member of the society will wish him health and patience to complete his task. The value of such lists for local history and genealogy can scarcely be over-rated, and it is to be hoped that the time is not far distant when the calendars of the principal registry in London will be printed, if it is only to save antiquaries from the drudgery of searching for wills which do not exist.

#### NOTES AND NEWS.

MR. EDWIN ARNOLD'S new volume, *The Secret of Death*, with some Collected Poems, will be published on February 15. The poem which gives its title to the book is, as has already been stated in the ACADEMY, a version, in a popular and novel form, of the *Katha Upanishad*, from the Sanskrit.

MR. ANDREW LANG is preparing a revised edition of *Custom and Myth*.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish next week a cheap edition of *My Ducats and my Daughter*, which, in its library form, was favourably reviewed in the ACADEMY a few months ago. The new edition will bear the names of its authors, Hay Hunter and Walter Whyte, showing that it is the work of a new literary partnership.

THE next volume of the "Eminent Women Series" will be *Susannah Wesley*, by Mrs. Elizabeth Clarke.

WE are informed that Mr. H. O. Arnold-Forster has become secretary to the firm of Messrs. Cassell & Co., Limited.

DR. CARL BEZOLD, of Munich, is preparing a German translation, with notes, of Prof. Sayce's *Fresh Light on Ancient Monuments*.

MESSRS. CASSELL & Co.'s new edition of Mr. James Grant's *Recent British Battles*, an issue of which has just been commenced in monthly parts, will include an illustrated descriptive account of the campaign in the Soudan.

WE understand that Mr. George A. Aitken, of the secretary's office, General Post Office, has been for some time preparing a collected edition of the works of Sir Richard Steele. The plan adopted by the editor will be to set Steele's writings in a narrative which will aim at giving a full account of all that is known about their author. Mr. Aitken has been so fortunate as to discover various facts relating to the subject, and to obtain many letters which have not been published; and he will be much obliged if any who possess information or documents illustrative of Steele's life, will kindly communicate with him.

THE Society for Promoting Christian Knowledge announce as now ready *The Official Year-Book of the Church of England for 1885*; a Concordance to the Revised Version of the New Testament, embracing the marginal readings of the English Revisers as well as those of the American Committee, by J. R. Thoms; and a fine edition, suitable for a wedding present, of *The Form of Solemnisation of Matrimony*, with Introduction and Notes by the Rev. E. L. Cutts.

MESSRS. WILLIAMS & NORGATE announce for publication this month a work by Mr. Raymond S. Perrin, of New York, entitled *The Religion of Philosophy*, which undertakes to analyse the chief philosophical and religious systems, to point out the relation of Christianity to the other great faiths, and to offer a solution of the

metaphysical problem of the categories of thought, as a means of building up the true science of morality.

WE have received the first number (January, 1885) of *The Manx Note-Book*: a Quarterly Journal of Matters Past and Present connected with the Isle of Mann, edited by A. W. Moore (Douglas: G. H. Johnston). Among the contents are "A Few Words on the Fylfot at Onchan," by Mr. Llewellynn Jewitt, with thirty-three Illustrations; articles on "Old Manx Families" and on "Manx Worthies"; "The Title-page of the Manx Doomsday Book"—by which is meant the *Liber Assedationis Terrarum* of 1511; and the first of a series of old Manx ballads—"Creggyn Scarlode" (Scarlet Rocks), written in English and Manx by Archdeacon Rutter about 1645. There are also obituaries of prominent Manxmen, and short notices of current events of special interest to the people of the island. Mr. Moore has made a good beginning, and his undertaking deserves to be well supported. The paper and type are excellent, but the press-work of the illustrations might be better managed.

PROF. LUDOLF KREHL has in the press a work entitled *Die Lehre des Muhammed*, which may be regarded as a supplement to his *Leben des Muhammed*.

A "NATIONAL" edition of Victor Hugo's works is about to be brought out in Paris by M. Lemonnier as publisher, and M. Georges Richard as printer. The plan of this new edition has been submitted by these gentlemen to M. Victor Hugo, who has given them the exclusive right to bring out, in quarto shape, the whole of his works. The publication will consist of about forty volumes, which are each to contain of five parts, of from eighty to a hundred pages. One part will appear every fortnight, or about five volumes a year, and the first part of the first volume, which will contain the *Odes and Ballads*, is to appear on February 26, which is the eighty-third anniversary of the poet's birth. The price will be 6 frs. per part, or 30 frs. per volume, so that the total cost of the forty volumes will be close upon £50. There will be also a few copies upon Japan and China paper of special manufacture, while the series will be illustrated with four portraits of the poet, 250 large etchings, and 2,500 line engravings. The 250 large etchings will be by such artists as Paul Baudry, Bonnat, Cabanel, Carrier-Belleuse, Falguière, Léon, Glaize, Henner, J.-P. Laurens, Puvis de Chavannes, Robert Fleury, &c., while the line-engravings will be by L. Flameng, Champollion, Maxime Lalanne, and others.

THE festival at Capua in commemoration of the bi-centenary of the birth of the distinguished antiquary and philologist, Alessio Simmaco Mazzocchi, which should have been held last autumn, but was postponed on account of the cholera, was celebrated on January 25. The meeting in the Museo Campano was attended by a large number of visitors from the neighbouring towns and from Naples, and speeches were delivered by the Prefect (Comendatore Winspeare), Prof. F. Barnabei, and several others.

MESSRS. WYMAN & SONS will publish next week, under the title of *John Bull to Max O'Rell*, a short humorous reply to *John Bull and his Island*.

MESSRS. WILSON & McCORMICK, of Glasgow, will publish, on or about February 14, a new dramatic work called *Diabolus Amans*. The same publishers will issue a new edition of *From the Pew to the Pulpit*: addressed to the Saints by a Sinner.

WE are informed that two editions of 10,000

each, of *Found Out*, Miss Helen Mathers's new work, have been sold prior to publication.

THE forty-eighth volume of the *Archæologia* contains papers by Mr. Robert Brown, jun., on "The Gryphon, Heraldic, and Mythological," and by Mr. Henry Bradley, on "Ptolemy's Geography of the British Isles."

MR. R. W. COCHRAN PATRICK, M.P. for North Ayrshire, will deliver a lecture to the members of the Philosophical Institution, Edinburgh, on February 17, on the progress and prospects of archaeology in Scotland.

AMONG the works in preparation for issue by the Ayrshire and Wigtownshire Archaeological Society are the records and charters of the Abbey of Crossraguel, the muniments of the Royal Burgh of Irvine, and a volume of miscellanies, containing, *inter alia*, accounts of the recent explorations in the Cave of St. Ninian, in Wigtownshire, and of the Lake Dwellings in the same county.

IT was mentioned some time ago in the ACADEMY that the celebrated burlesque essay on "The Solar Myth in Oxford" had been translated by M. Henri Gaidoz in the *Mélusine*. We observe that a German translation of this *jeu-d'esprit*, by K. Fr., under the title "Wer war Max Müller?" has been printed as an appendix to Herr Otto Schulze's Catalogue of new publications.

WE are happy to announce the first volume of the second edition of Dr. Kuennen's *Historisch-kritisch onderzoek*, which may be briefly described as a critical introduction to the Pentateuch and the Book of Joshua. Every page bears the impress of revision and re-writing, and the volume amply justifies the claim of its author to have exhibited the present position of the great and far-reaching critical questions, as he himself now views it. We postpone a further notice till the appearance of the English translation, which we hope will give the notes (the most important part of the work) in a somewhat larger type.

MR. EDMUND GOSSE, who will by this time be in England again, having sailed in the *Arizona* on January 27, has been interviewed by the representative of the New York *Critic*, whose report of the conversation occupies four columns. Mr. Gosse said that, having only anticipated reading before the Lowell Institute, he had come unprovided with other lectures, and, therefore, when asked for a lecture not in his course, he had been obliged to give "a *viva voce* address." We presume this expression is due to the interviewer, who also makes Mr. Gosse say that Harvard University is an "alumnus" of Emanuel College, Cambridge. The Boston lectures were listened to by large audiences, Dr. Holmes, Mr. Howells, Mr. Parkman, Mr. Phillips Brooks, Mr. E. E. Hale, "and others of the same quality" being among the hearers. Mr. Gosse was much struck by the beauty of Boston, and regards Trinity Church in that city as the most beautiful modern ecclesiastical edifice he has ever seen. Elsewhere in the same paper Mr. Gosse is quoted as saying that he considered Messrs. Armstrong's issue of his edition of Gray as decidedly superior in form to the English edition.

THE Duca di Sermoneta has been elected President of the Italian Geographical Society.

THE library of the late Dr. Robert Angus Smith has been presented to the Owens College, Manchester, by the action of a number of his friends, who wished to keep it for the city with which he was so long identified as an appropriate memorial. It contains many chemical books, but is also strong in Celtic philology and archaeology, and includes some curious works on alchemy and the occult sciences, some of

which had been collected by his brother, the Rev. James Smith, better known as "Shepherd" Smith, from the title of a periodical edited by him.

#### A TRANSLATION.

(FROM THE ANGLO-SAXON OF THE SO-CALLED CAEDMON.)

THEN in his pride he spake who once outshone In brightness all heaven's angels ; whom the love Of God enwheeled, till by his foolish pride Moved to dire wrath the Almighty headlong hurled Him down to torment and the bed of death ; Bade hell's high King be henceforth Satan called, Rule hell's dark depths, nor ever war with heaven. Thus Satan spake, pride welling in his heart, And all around a sea of torturing fire ; O how unlike the place that once I knew High in the heavens, the realm God gave me, but The Omnipotent hath left me of my throne, And plunged me in the abyss of hell, and He Shall give my home to man ! That pains me most, That Adam wrought of earth in heaven shall be A throned power, find grace with God, while I Endure hell's torment ! Would these hands were free

For one brief winter-hour, then with my host— But ah, iron-bonds are round me once a King ; My limbs are galled, held fast by the hard clamps Of hell, on all sides round a sea of flame, Region of sorrow, fire unquenchable.

GEORGE R. MERRY.

#### OBITUARY.

THE suicide of Mr. Thomas Nash at his chambers in the Inner Temple, on January 28, caused a painful sensation in Manchester, in which city he was born in 1845. He was educated at the Manchester Grammar School, and graduated M.A. of Balliol College, Oxford. "Tom Nash," as he preferred to call himself, was a well-known figure in political and literary circles. He began life as a Liberal, and is understood to have been a contributor to the *Echo*; but some years ago he threw in his lot with the Democratic Tories and was accepted as the Conservative candidate for Stockport, but finally decided not to stand. He wrote frequently under the name of "Tom Palatine," and published, in 1883, under that pseudonym, a volume of tales and sketches entitled *A Long Lane*. He contributed to the current issue of the *Manchester Christmas Annual*, and on the day of his death wrote a letter about an unfinished farce. The coroner's jury returned a verdict of temporary insanity, and there can be but little doubt that insomnia, resulting from over strain, was the cause of the rash act that brought to a miserable close a career of bright promise.

THE death is announced at Jena, aged seventy, of Dr. K. V. Story, the Professor of Education, a man of some celebrity not only in Germany. He was invited to attend the Committee on Education at the Health Exhibition last year. He was a pupil of Herbart at Göttingen, and founded, 1842, a school at Jena, which soon acquired a European reputation, and which has for some years past been conducted by his son. He was also the head of the "Seminary," or training school for teachers.

#### MAGAZINES AND REVIEWS.

IN the current number of the *Westminster Review* is an article "On the Study of the Talmud," written, we believe, by a young and talented scholar, now resident in London, who is evidently a master of his subject. The article is of interest as containing, amongst other things, a discriminating estimate, from the point of view of a Talmudic student, of Dr. Edersheim's recent work, *The Life and Times of Jesus the Messiah*. The number contains

two other noteworthy articles: "The Materials of Early Russian History" and "English Character and Manners as portrayed by Anthony Trollope."

THE last three double numbers of the *Altpreußische Monatschrift* (April to December, 1884) carry on a discussion as to the priority of Peter of Dusburg and the Chronicon Olivense, two of the early Prussian chronicles. In two bulky articles, a young scholar, Dr. Fuchs, attempts, by a comparison of the two texts in their descriptions of the early struggles of the Teutonic order, to prove that the portion of the Chronicle of Oliva, treating of these events, was written not later than 1260, and that upon it is founded the prolix narrative of Peter by Dusburg. This view is criticised by the veteran Perlbach, who reiterates with the requisite arguments his position that the Oliva chronicler only made an excerpt in the fourteenth century from Dusburg and his German translator. An article on the *Struter*, freebooters who carried out, by murder and plunder, the wild justice decreed by the order against the heathen, and another on an old Churh at Baslak, which was once a frontier fortress in the same contest, may be read in connection with this historical discussion. The author of the last-mentioned paper contributes a genealogy of his family, the Beckherrs. Its most notable figure seems to have been a physician, Daniel Beckher, whose greatest feat (in 1635) was a successful operation for the release of a five-and-a-half inch knife from the stomach of a Prussian peasant. Beckher's book, *De culturivo Prussiaco*, was, in 1871, advertised in a second-hand Paris catalogue, with the remark "Histoire singulière d'un paysan prussien qui avalait des couteaux. Cette race est si gloutonne." A paper on the "Plague-year 1709-10 in Prussia," forms a pendant to a recent article on the cholera of 1831. Tracing the connection of the outbreak with the insanitary state of the province, it criticises the extreme methods adopted to isolate infected areas. Each of the three numbers contains an instalment of Kant's unpublished work. The two bundles (I. and VII.) of papers which are here given touch more than the others on questions of ethics and theology. A pathetic interest attaches to Kant's hundred and more attempts to grasp a definition of his own philosophy, and to his sporadic jottings on the sheets in the first bundle. One may, *inter alia*, note the expression of a characteristic wish, that, instead of a day of prayer (*Bettag*), "an utter superfluity," the magistrates would institute a yearly day of penance (*Busstag*), "a true holy day," when real reparation for wrongs should be made. We regret to see that Dr. Reicke seems to fear an interruption in the publication of this MS., and venture to hope that he will soon be able to complete the service he is rendering to Kant students by the publication of the three remaining "convolutes."

WE have received the first number of a new Spanish periodical, the *Boletín Folklórico Español*, a fortnightly review, which aims at being the official organ of all Spanish folk-lore societies, as well in the colonies as in Europe. The first number is mainly introductory. The editor is Señor Guihot y Sierra; the place of publication, Seville.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BEAUVIOIR, H. R. de. *Nos généraux*, 1871-84. Paris : Berger-Levrault. 7 fr. 50 c.

DE ROSSI, G. B. *La Biblioteca della sede Apostolica ed i cataloghi dei suoi manoscritti*. GOBINETTI, J. *Gli oggetti di scienze naturali, arti ed archeologia annessi alla Biblioteca Vaticana*. Rome : Loescher. 3 fr.

DUMAS, ALEXANDRE, Fils. *Denise*: Pièce en quatre Actes. Paris : Calmann Lévy. 4 fr.

IWANOFF, A. Darstellungen aus der Heiligen Geschichte. 10. Lfg. Berlin: Asher. 80 M.  
 KOLN, H. Glasmalereien d. Mittelalters u. der Renaissance. 2. Hft. Stuttgart: Wittwer. 10 M.  
 MAGNE, L. L'Œuvre des Peintres verriers français. Verrières de Montmorency et d'Ecouen. Paris: Firmin-Didot. 90 fr.  
 STUDIEN U. FORSCHUNGEN, veranlaßt durch meine Reisen im hohen Norden. Hrsg. v. H. E. Frhrn. v. Nordenköld. Leipzig: Brockhaus. 24 M.

## THEOLOGY.

LAQUENAN, Fr. Le Brahmanisme et ses Rapports avec le Judaïsme et le Catholicisme. T. 1. Paris: Challamel aîné. 12 fr.

## HISTORY.

BELLESHEIM, A. Wilhelm Cardinal Allen (1582-94) und die englischen Seminare auf dem Festlande. Mainz: Kirchheim. 6 M.  
 CHRONIKEN, deutsche, aus Böhmen. 3. Bd. Die Chroniken der Stadt Eger. Bearb. v. G. Gradl. Leipzig: Brockhaus. 10 M.  
 CRAMER, H. Geschichte d. vormaligen Bisthums Pomesanien. Marienwerder: Boehnke. 3 M.  
 DUCLOS, H. Histoire des Ariégeois. 3<sup>e</sup> Partie. Administrateurs et hommes scientifiques de l'Ariège. Paris: Didier. 10 fr.  
 FOURNIER DE FLAIX, E. La Réforme de l'Impôt en France. T. 1. Paris: Larose. 10 fr.  
 FRAUEN, die, zu St. Katharina in St. Gallen. Hrsg. vom histor. Verein in St. Gallen. St. Gallen: Huber. 2 M.  
 HAUVESTE-BESNAULT, A. Les Stratèges Athéniens. Paris: Thorin. 5 fr.  
 JUDEICHE, W. Caesar im Orient. Kritische Uebersicht der Ereignisse vom 9. Aug. 48 bis Octbr. 47. Leipzig: Brockhaus. 5 M.  
 LEWY, H. De civili condicione mulierum graecarum. Breslau: Preuss. 1 M. 20 Pf.  
 LIVET, Ch. L. Portraits du grand Siècle. Paris: Didier. 7 fr. 50 c.  
 PERRAUD, Cl. De Syrtidis Emporiis. Paris: Thorin. 5 fr.  
 POQUET, B. Les Origines de la Révolution en Bretagne. Paris: Didier. 7 fr.  
 RABE, E. u. L. BURGER. Die brandenburg.-preussische Armee in historischer Darstellung. 3. Lfg. Berlin: Meidinger. 15 M.  
 WOLKAN, R. Studien zur Reformationsgeschichte Nordböhmens. 1.-5. Hft. Prag: Calve. 4 M.  
 YORK V. WARTENBURG, Graf. Napoleon als Feldherr. 1. Thl. Berlin: Mittler. 7 M. 50 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

JAHN, M. Der Einfluss der Kantischen Psychologie auf die Pädagogik als Wissenschaft. Leipzig: Frohberg. 1 M. 20 Pf.  
 PAGENSTECHER, A. Beiträge zur Lepidopteren-Fauna v. Amboina. Wiesbaden: Niedner. 4 M.

## CORRESPONDENCE.

## MYTHS AND HOUSEHOLD TALES.

1 Marloes Road, W.: Jan. 31, 1885.

I AM almost ashamed to ask for a little of the space of the ACADEMY, for the purpose of defending, if I can, the theory set forth in my introduction to Mrs. Hunt's *Grimm*. It is not very easy to make oneself understood, but it appears to me that Mr. Bradley, in his kind and candid notice of my remarks, very nearly understands what I am driving at. The points on which we differ are, perhaps, incapable of actual proof either way, a more or less plausible theory seems all we can hope for. 1. Were mythic tales originally told, as a rule, of a "nameless somebody," or of a known and named character or being? Following Mr. Tylor (*Prim. Cult.* i. 394), I have regarded Somebody (originally nameless, in my opinion) as a very common original hero of myth. Of course, if I am right, all interpretations of myth based on analysis of names *must* be precarious, for (a) the story may be older than the name; (b) the story may have been transferred, as happens daily, from one named person to another. How all this works in the archaeology of jokes, may be read in Mr. Brander Matthews's essay in the February number of *Longman's Magazine*. Mr. Bradley replies that the "doctrine of a nameless Somebody is a mere hypothesis, which no direct evidence can prove or disprove." Quite true; but the doctrine of an original named hero, whose name is still attached to the myth, is in the same predicament. We must choose between rival probabilities, varying in each case. We must ask, is it more probable that "stretchers" (as Huckleberry Finn would say) were originally told, by very early men, about named and known or nameless and fanciful

persons? Mr. Bradley observes "it seems to me that it would require a greater effort to invent a story concerning a 'nameless somebody' than to imagine some known and named person going through a series of adventures consistent with and suggested by his general character." Now (a) his general character is only the impression we derive from the sum of the incidents narrated of him. How often has it been observed that the affair of the Cyclops is out of keeping with the character of Odysseus. The legend, probably Mr. Bradley will admit, was not originally told of Odysseus; it occurs very widely where that hero is unknown, and was obviously attracted into his cycle from the floating mass of *Märchen*. (b) Does it really require "a greater effort to invent a story concerning a nameless, than a named person"? Direct proof is unattainable. But surely, when little children "make up a story," it is almost always about "a man," or "a little boy." "Once there was a man, and he did," so and so. I need not add that the heroes of *Märchen*, civilised or savage, are, perhaps, more frequently nameless than named. "There was a certain king of a certain country," begins the Zulu *Märchen*, "Erant olim Rex et Regina," says Apuleius. "Anes there was King and a Queen," saith the Scot. In Zulu *Märchen*, however, to name the hero or heroine is rather the rule than the exception. In Eskimo, perhaps, named and nameless heroes occur in equal numbers. In Samoyed, I think, anonymity prevails. In Grimm's collection names are very rare indeed. Clearly it is possible to retain hundreds of tales in which the characters are nameless. The daily efforts of children tend to show that it is easier for them to invent a story concerning a nameless somebody, than a named somebody. Take another case: a boy is in a scrape. "Please, sir, it was the other boy that did it," he cries; to invent a name and personality for that "nameless Somebody" the "other boy" takes more effort. Thus, to my mind, probabilities are in favour of stories having been first told about anonymous heroes. But it really, as against Mr. Bradley, does not signify. He remarks, "when once an adventure had been narrated respecting one known person, it could easily be transferred afterwards to another known person." Very well, what will be the value of the analysis of the name of the second known person, about whom the tale was not originally told? How will the analysis of the name (about which the philologists will fight among themselves) help us to understand the story?

2. Mr. Bradley says I say "that the household tales of modern Europe contain but few instances of degraded divine myths." In Greece, and Scandinavia, and Germany, I believe that many *Märchen* occur which may be degraded divine myths. Or they may be survivals of the story as it was before it was attached to the legend of a God, and became divine. Mr. Bradley asks, if prehistoric stories have survived, what has become of the divine myths "which, in comparatively recent times, were deeply imprinted on men's mind by religious reverence." Imprinted on what men's minds? Does Mr. Bradley suppose that the peasantry of Greece knew most of the myths of Zeus, Hera, Apollo, Demeter? Aristotle expressly says that—even in Athens, educated Athens—most of the best known myths were unknown to most of the spectators in the theatre. 'Ἐτελ καὶ τὰ γνώριμα ὀντογοῖς γνώριμα ἔστιν. I add Ritter's translation, "quamquam notae illae fabulae et a majoribus traditae, paucis spectantium vel legentum notae sunt" (*Poetics*. ix. 8). Prof. Max Müller has also exposed the absurdity of fancying that a Greek swineherd, like Eumeus, must have been well acquainted with Greek myths. My own impression is that the People, the Folk, in Greece, as elsewhere, were more concerned with the

still surviving Nereid, or Fairies, with anointing fetish stones, and with other minor supernatural beings, and superstitious rites, than with priestly and poetic gods, and divine myths. If this view be right, the great gods and their myths would vanish first from popular memory, as they do. Again, doubtless ancient divine myths abide in *Märchen* and stories of saints, as Sir G. W. Dasent shows in his Preface to *Tales from the Norse*. But, perhaps almost as frequently, the old *Märchen* has got attached to the new Saint. The case of Sainte Tryphine is one in point. There are many others. I have actually seen Cinderella become a saint at Mentone; *Cendrillon*—*Cendreusette*—SAINTE ROSETTE. Thus, when a Household Tale corresponds with a divine myth or a saintly legend, the tale *may* be a degraded divine myth or legend; or, on the other hand, the tale may represent the original fiction out of which the legend or divine myth was elaborated and developed. Both processes have doubtless been at work.

3. Mr. Bradley says that aetiological nature myths, which answer a question as to the origin of some natural fact, "cannot have originally been told of a nameless somebody." Why not? Let us ask, Why is Eildon Hill split in three? Possible original answer, "Somebody split it." Later popular answer, Michael Scot split it. Why does not the sun (as the Inca asked) run at random about the sky? Possible original answer, "Somebody tamed him." Maori answer, "Maui tamed him." Algonquin answer, "Teha ka betch tamed in." Why cannot such feats have originally been attributed to some nameless person? I cannot prove that they were, but obviously it is not, as Mr. Bradley says, impossible. As Mr. Tylor says, "In Mexico the great somebody assumes the name of Montezuma, and builds the aqueduct of Tezcuco;" in Russia "somebody" is called Peter the Great; in Europe generally the Devil steps in, or Michael Scott; and I even know a case in which "somebody" is called "Lowrie," though nothing else is known of him but that he caused a "scaur" by jumping the Ettrick. I cannot reply at this length to all Mr. Bradley's arguments; but I assure him that I do not think "that the mythopoetic age belongs to a time long anterior to history." Most savages, most peasants, many ladies, are still in the heart of the mythopoetic age, nay, so are many mythologists, whose theory of a "mythopoetic age," of polyonymy, synonymy, and the rest, appears itself to me to be an aetiological myth, a story they tell themselves to account for facts.

4. Mr. Bradley says, about the influence of Language on Thought:

"There was assuredly once a time when the movements of the sun could only be spoken of by using what we should call violent metaphors—by describing them, for instance, as the actions of a man. This habit of speech would inevitably lead to the belief that the Sun-man, of whom the visible sun was a disguise, had in his proper human form literally gone through such and such adventures."

I have replied constantly to this that the necessity for "using violent metaphors," and speaking of inanimate things as if they were personal, is a necessity imposed on language by early thought. It was thought, the notion of all things as personal, that gave genders to language, not language that imposed an error on thought. Compare Prof. Max Müller's *Selected Essays*, i. p. 380, note (where the view I uphold is quoted without expressed disapproval), and p. 604, "You may say all this shows, not so much the influence of language on thought, as of thought on language. . . . There is some truth in this." The author adds that the tendency of language to personify was "in its

origin intentional, and, therefore, the result of thought." But myth, in the same passage, is derived, *not* from this original intention of thought, but from the influence of the tendency *after* it "became a mere tradition in language." As long as the thought that all things were personal was alive, it seems to have produced no myths, but miracles were wrought at its tomb when it was a mere tradition in language, and "it thus reacted on the mind with irresistible power." Mr. Bradley will see that I attribute myth to living thought, whose actual existence and personalising character are acknowledged, not to dead thought surviving as a tradition in speech. Which view is the more probable?

A. LANG.

Scraysingham Rectory, York: Jan. 31, 1885.

I should not in any case have troubled you with any further remarks in defence of the general theory or position of comparative mythologists; and happily the task is rendered superfluous by Mr. Bradley's review of Mr. Lang's Introduction to the Grimm Stories in the ACADEMY of January 31. I am quite ready to admit, with Mr. Bradley, that there may have been some erroneous applications of that theory, and that some departments of the subject may have been inadequately treated. But when this theory is said to be radically unsound, and for all practical purposes worthless, we are justified in asking for somewhat greater completeness in the theory which is put forward in its place. To this point I now confine myself.

Mr. Lang holds that the general characteristics of myths and also of household tales are explained by the fact that both are "derived and inherited from the savage state of man, from the savage conditions of life, and from the savage way of regarding the world" (p. xvi).

To deal with these myths and tales, a classification of some sort is necessary; and one of Mr. Lang's classes comprises those stories in which the youngest of the family is the most successful (p. xvi). This is supposed to be explained by the assertion that "the youngest child in polygamous families is apt to be the favourite and heir." This is all the explanation offered to us for the growth of a class which consists of vast multitudes of legends. How far does it account for them?

To be the favourite and the heir implies a life of considerable ease, comfort, and honour. It implies that all is done by the parents and the household for the happiness of the child on whom by the hypothesis all favours are showered.

Now, all the stories of this class agree in representing the youngest child as being reputed the most stupid, the most slothful, and the most cowardly in the family. His place is the kitchen or the ash-heap; and from this fact most of his nicknames are derived. For convenience sake they may be classified as Boots Stories; and of the hero of these tales we may say with Sir G. W. Dasent that

"he starts from the dust-bin and the coal-hole. There he sits idle whilst all work; there he lies with that deep irony of conscious power, which knows its time must one day come. . . . When that time comes, he girds himself to thefeat, amid the scoff and scorn of his flesh and blood; but even then, after he has done some great deed, he conceals it, returns to his ashes, and again sits idly by the kitchen fire, dirty, lazy, and despised, until the time for final recognition comes."

Is this a description of an heir who is also the favourite in the house? These features are of the very essence of these stories. Take them away, and nothing remains of the stories. To put forth a statement which professes to explain them without taking notice of these features is really to throw dust in our eyes, and to ask us to keep our eyes open to receive it.

But what is the meaning of the assertion that in polygamous families the heir and favourite is generally the youngest? If it be so, the heir and favourite of one year will not be the heir and favourite of the next, but he will be constantly displaced by a later comer. Is the proposition, however, even approximately true, or is it true at all? Is it not rather the fact that in polygamous families the eldest son of the first wife succeeds, while gavelkind is the result of monogamy in countries with an abundance of unoccupied land on which the elder brothers may settle?

Thus Mr. Lang's hypothesis fails utterly to account for or explain these stories, and his supposed fact turns out to be not the fact.

But these "Boots" stories cannot be dealt with apart from the correlative class, which may be termed the Cinderella or Ash-puttle stories; and of these Mr. Lang takes no notice whatever.

Again, Mr. Lang asserts that the savage mind takes no account of distinctions between man and brute. Queens give birth to puppies; frogs marry princesses; and such incidents are brought forward as evidence for belief in kinship with animals (which word, I suppose, means brutes). "Girl wooed by Frog" is the formula which is supposed to explain the story of the Frog-King. Does it explain this story, which is the first in the series translated by Mrs. Hunt? Here is a tale of what Mr. Lang calls savage life. What are the main incidents in it? Surely these: that the king's daughter has a golden ball, which, when she was dull, she threw up on high and caught; that this ball rolls into the water; that her tears and cries call up a frog, who says that he can bring it up again, on condition that she will be his wife; that the girl in her disgust at being made to keep her promise throws the frog against the wall, and then the frog becomes a beautiful prince. These features are of the very essence of the tale; and of them Mr. Lang takes no notice.

But this tale at least is not evidence of "belief in kinship with animals (brutes)." The belief goes just the other way. The frog is not a frog; and I am not aware of any Aryan stories which imply anything but a denial of belief in kinship with brutes. The charges that queens bring forth puppies always turn out to be malicious lies. The monster in the large class of Beauty and Beast stories is not a beast, and there is not one word in any of them which implies that he is by birth and kind a beast. To exhibit such beings as brutes is, I am bound to say again, to throw dust into our eyes by way of enlightening us.

I might go on almost to any length in showing that Mr. Lang's hypothesis is as ludicrously inadequate an explanation of other stories in these volumes as it is of those already cited. If any choose to think that a reference to savage life generally can account for the features of the Rapunzel tale, the golden hair on which the enchantress and the prince ascend from the earth to the summit of a lofty tower, there is nothing to hinder them; but they who care to preserve the sanity of their judgment are not likely to feel tempted in this direction.

Mr. Lang holds that the conditions of what he calls savage life will account generally for all that is peculiar, extraordinary, and wonderful in these stories. On the contrary, I have no hesitation in saying that scarcely one in twenty, or even one in fifty, of these features is so accounted for, and that the really essential features of the tales are left out of sight altogether. At best, his hypotheses account for a little of the local colouring in some of these stories. Of the origin and growth of these tales they tell us nothing at all. There has been a great crying; but there remains not much wool.

GEORGE W. COX.

ODIN.

Oxford: Jan. 31, 1885.  
As I differ from the etymology of *Wotan* or *Oðinn*, proposed by Dr. Vigfusson, I send you the following notes—written some time ago, though not yet published.

"Still it happens sometimes that, after we have established the true meaning of a mythological name, it seems in no way to yield a solution of the character of the god who bears it. No one can doubt the phonetic identity of the names *haritas* in Sanskrit and *χάρις* in Greek; but the former are the horses of the rising sun, the latter show no trace whatever of an equine character. Kuhn supposed that Prometheus took its origin from the Vedic *pramantha*; yet *pramantha* is only the stick used for rubbing wood to produce fire. Prometheus is the wisest of half-gods. *Sārameya* in Sanskrit is a dog, *Hermeias* a god, *Kerberos* in Greek is a dog, *Sarvari* in Sanskrit is the night. The *Maruts* in the Veda are clearly the gods of the thunderstorm; but there are passages where they are addressed simply as powerful gods, as givers of all good things, without a trace of thunder and lightning remaining. We see, in fact, very clearly how, in their case, the idea of gods of the thunderstorm became gradually generalised, and how, in the end, the *Maruts*, having once been recognised as divine beings, were implored without any reference to their meteorological origin.

"Strange as this may seem, it could hardly be otherwise in the ancient world. If one poet became the priest of a family, if one family became supreme in a tribe, if one tribe became by conquest the ruler of a nation, the god praised by one individual poet could hardly escape becoming the supreme god of a nation, and having become supreme, would receive in time all the insignia of a supreme deity. In the Veda the old supreme deity of the bright sky, *Dyau*, who remained the supreme god among Greeks and Romans, is visibly receding, and his place is being taken by a god unknown to the other Aryan nations, and hence probably of later origin—*Indra*. *Indra* was originally the god of the thunderstorm, the giver of rain (*indra*, like *indu*, rain-drops), the ally of the *Rudras* and *Maruts*; but he was soon invested with all the insignia of a supreme ruler, residing in heaven, and manifested no longer in the thunderstorm only, but in the light of heaven and the splendour of the sun.

"Something very like this has happened among the Teutonic nations. With them, too, *Tiu*, the Teutonic reflex of *Dyau*, has receded, and his place has been taken by a god who, to judge from the etymology of his name and many of the legends told of him, even after he had attained his divine supremacy, was originally a god of storm and thunder. The gods of storm and thunder were naturally represented as fighting gods, as brave warriors, and, in the end, as conquerors; and with war-like nations, such as the Germans, such gods would naturally become very popular—more popular even than the God of Light, who was supposed to live enthroned in silent majesty above the dome of heaven, the All-eyed Seer, the Husband of the earth, the All-Father. I speak, of course, of the High-German *Wotan*, the Norse *Oðin*.

"According to a view which was very prevalent in former days, and which even now counts some very distinguished scholars among its adherents, *Odin* was the founder of the ancient Northern and Teutonic religion, who was afterwards worshipped as the supreme god, the fountain-head of wisdom, the founder of culture, writing, and poetry, the progenitor of kings, the lord of battle and victory, so that his name and that of *Allföðr*, All-Father, were blended together.

"Those who take this view derive *Odin*'s name not unnaturally from an old word, akin to the

Latin *vates*, a prophetic singer or bard, and compare with it the Old-Norse *þør*, inspiration; but they have never shown how *vates* in Latin could become *Ösinn* in Old Norse and *Wuotan* in Old-High-German. Verner's Law is extremely useful to account for exceptions to Grimm's Law, and, in the true sense of the old saying, 'exceptio probat regulam.' But Verner's Law must not be used as a mere excuse. If we could prove that the accent in *vates* was originally on the last syllable, we might accept Low-German *d*, High-German *t*; but to invert this reasoning, and to postulate the accent on the final syllable of *vates*, because we wish it to correspond to *Ösinn* and *Wuotan*, is a very dangerous proceeding. It is equally dangerous to speak of a root *vat* in the sense of 'to know.' That root occurs four times only in the *Rig-veda*, always with the preposition *api*, and whatever its meaning may be in these obscure passages, and in the still more obscure passages of the *Avesta*, it does not seem to have been 'to know.'

Grimm, in his *Deutsche Mythologie*, treats the name of *Wuotan* and *Odin* as from the beginning a name of a superhuman being, and derives the Old-High-German *Wuotan*, the Lombardian *Wôdan* or *Guôdan*, the Old-Saxon *Wuodan* and *Wôdan* (Westphalian *Guôdan* and *Gudan*), the Anglo-Saxon *Wôden*, Frisian *Weda*, the Old-Norse *Ösinn*, from the Old High-German verb *watan*, *wuot*; Old-Norse *vaða*, *þð*, meaning to move along quickly, then to be furious, a transition of meaning which is likewise found in Latin *veli* and *vehemens*. This root *watan* cannot be connected with Latin *vadere*, because *d* would become *t* in Low, but not in High, German. From this verb *watan* Grimm derives the substantive *wuot*, *wuth*, 'fury,' *þuðs*; and the Old-Norse *þðr*, 'mind.'

"As the supreme god of the Teutonic nations, *Wuotan*'s character is summed up by Grimm in the following words (Translation by Stally-brass, vol. i., p. 132): 'He is the all-pervading creative and formative power, who bestows shape and beauty on men and all things, from whom proceeds the gift of song and the management of war and victory, on whom, at the same time, depends the fertility of the soil, nay, wishing, and all highest gifts and blessings' (Saem., 113 a.).

In the popular legends, however, what may be called his etymological character is still far more clearly perceptible. *Wuotan* is there the furious god, the god of war and victory, armed with a spear (*Gangnir*), followed by two wolves (*Gerî* and *Freki*), and two ravens (*Huginn* and *Muninn*). He sends the storm, rides on the gale, has his waggon or wain, and his horse. In the Old-Norse legends he is an old man with a broad hat and a wide mantle (*heklu-maðr*, a hooded man), and as such he appears in the German *Hakolberend*, the leader of the wild host, who lives on even now in John Hacklebernie's house, though he is, no doubt, quite unconnected with *Hakleberg* (i.e., Mount Hecla). The *t* in High-German *watan* would presuppose a Low-German *d*, and a classical *dh*. As *h* in Sanskrit is a neutral exponent of *gh*, *dh*, *bh*, we might postulate an original *vadha* for *vah* (part. *vodha* for *vah-ta*), particularly as in *vehemens* we see traces of the same meaning, as in *wuot*, 'fury.'

Grohmann proposed to identify *Wuotan* with the Vedic *Vâta*, 'wind,' and at first sight that etymology is very tempting. But *vâta* has the accent on the first syllable, and ought, therefore, to show *th* in Low, *d* in High-German. Still, Grohmann was right in making *Wuotan* the god of wind and weather, only that his etymon seems to me to lie not in the wind, but in the weather. Weather, before it took its general meaning, meant stormy weather. This is still very clear in the German *Wetterleuchten* (*wetter-*

*leich*, cf. *rik-van*), *Donner-wetter*, *Wind und Wetter*, *Unwetter*, *Wetterschlag*, and even in English weather-beaten. It is the Old-High-German *wetar*, Anglo-Saxon *veder*, Old-Norse *veðr*. The same word exists in the *Veda*, namely *vâdhâs* and *vâdhâr* (Delbrück, in *K. Z.* xvi. 266); but it there means chiefly the thunderbolt of Indra and of his enemies, and also weapon in general. From the same root we have *vadha* (striker and weapon), *vâdhatra* (weapon), *vadhusnâ* (Indra's thunderbolt). In Greek this root has been discovered in *ωρω*, in *εν-ορ-χεω* (see Curtius, *s.v.*). From this root, and from no other, is derived *Wuotan*, literally the striker with the thunderbolt, the weather-god, the storm-god. There is another form in Old-Norse *þðr*; and, as Freyja is called *þðs mey* (Od's maid), this can only be another name for *Ösinn*.

If, then, the name of *Wuotan* meant originally wielder of the thunderbolt, we must begin with that concept, and slowly trace the transition from the furious huntsman to *Ösinn*, the All-Father, the solemn and majestic 'Hliðskialfar gramr,' just as in the case of weather we have to start from the special meaning of storm, and end with a meaning so general, that we may now speak of fair weather as well as foul."

F. MAX MÜLLER.

Settrington Rectory, York: Feb. 2nd, 1885.

I hope Dr. Vigfusson will accept my assurance that I had not the slightest intention of imputing to him any felonious appropriation of Fick's philological property. I simply quoted the name of the scholar, by whom a very obvious suggestion was first made.

Next, as to the name of the Wild Huntsman. Even in the "dark ages," as Dr. Vigfusson calls them, which followed the fifteenth century, I do not see how English, or even Hanseatic mariners could possibly have introduced the name of Mount Hecla into the ancient legends of the South German forests; and still less how the name and legend attached to the motionless mountain *Heklu-fell* could be transformed, as Dr. Vigfusson supposes, into the name and legend of the wild huntsman *Hakelberg*. A mountain and a stormwind are not cognate ideas. It would be almost as reasonable to derive the name of Robin Hood from the name of Mount Hood in Oregon. It seems more probable that the name of the cloud-clad mountain and of the cloud-clad tempest were independently formed from the same verbal elements. Moreover, the name *Hakelberg* seems to be a mere corruption of an older name. In Westphalia, the wild huntsman is called, not *Hakelberg*, but *Hakel-bären*, "the cloak bearer," which is apparently the original form of the name. The transformation of *Hakel-bären* of Westphalia into the *Hakelberg* of the Hartz has been explained by the transference of the ancient legend to an actual person, Hans von *Hakelberg*, the chief huntsman of a Duke of Brunswick, who may easily have obtained his surname from some German *Hakelberg*, or "cloud-capped hill." In like manner the purely mythological Sigurd of the *Völsunga Saga* has been transformed, in the *Nibelungen Lied*, into Siegbert, the semi-historical Austrasian king who repulsed the Huns.

But as to the really fundamental point, the identification of *Woden* with the Wild Huntsman of later legend, this does not rest merely on the *hackle* or cloud-cloak worn by both. In some districts of Germany the Wild Huntsman is called, not *Hakelberg* or *Hakelbären*, but the *Woenjäger*, the *Woijäger*, the *Woejäger*, or simply *Wode*, names which seem to identify with *Woden* as definitely as do the legend and the cloak. In England we have in the legend of Herne the Hunter, and probably of Robin

Hood, with his "mantle on his back," and his significant name, the last lingering echoes of the great *Woden* myth. ISAAC TAYLOR.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 9, 8 p.m. Inventors' Institute. 8 p.m. Society of Arts: Cantor Lecture, "The Distribution of Electricity," by Prof. Geo. Forbes. 8.30 p.m. Geographical.

TUESDAY, Feb. 10, 3 p.m. Royal Institution: "Colonial Animals," by Prof. Moseley.

8 p.m. Anthropological Institute: "The People of East Equatorial Africa," by Mr. H. H. Johnston.

8 p.m. Civil Engineers: "The Modern Practice in the Construction of Steam Boilers," by Mr. D. S. Smart (adjourned discussion): "The Metropolitan and District Railways," by Mr. B. Baker and Mr. J. W. Barry.

WEDNESDAY, Feb. 11, 11.30 a.m. British Museum: "Egyptian Antiquities," by Miss Beloe.

8 p.m. South Place Institute, Finsbury: "Oligarchy and Democracy," by Mr. J. A. Pitton.

8 p.m. Microscopical: President's Address, "The Life History of a Septic Organism hitherto unrecorded."

8 p.m. Society of Arts: "Report of the Royal Commission on Metropolitan Sewage," by Capt. Douglas Galton.

8 p.m. Geological: "The Tertiary and Older Peridotites of Scotland," by Prof. J. W. Judd; "Boulders wedged in the Falls of the Cynfael, Ffestiniog," by Mr. T. Melling Reade; "Chilostomatus Bryozoa from Aldings and the River-Murra Cliffs, South Australia," by Mr. Arthur W. Waters.

THURSDAY, Feb. 12, 3 p.m. Royal Institution: "The New Chemistry," by Prof. Dewar.

4.30 p.m. Royal Society.

8 p.m. Society of Arts: "Production of Ammonia from the Nitrogen of Minerals," by Mr. George Beilby.

8 p.m. Telegraph Engineers: "Some Experiments in Electrotyping with a Dynamo-Electric Machine," by Capt. H. R. Sankey; "The Working of Railway Signals and Points by Electro-Magnets," by Mr. Illius A. Timmis.

8 p.m. Mathematical: "Sur les Figures semblablement Variables," by Prof. J. Neuberg; "The Extension of Ivory's and Jacobi's Distance-Correspondences for Quadric Surfaces," by Prof. J. Landau; "A Property of a Quadrilateral in a Circle, the Rectangles under whose Opposite Sides are Equal," by Mr. R. Tucker.

8.30 p.m. Antiquaries: "The Ancient Charters of Winchester," by Mr. T. F. Kirby.

FRIDAY, Feb. 13, 11.30 a.m. British Museum: "Egyptian Art," by Miss Beloe.

7.30 p.m. Civil Engineers: Students' Meeting, "The Maybole Waterworks," by Mr. Gilbert Hunter.

8 p.m. Quekett Microscopical Club.

8 p.m. New Shakspeare: "Shakspeare's Use of the Extra Syllable and Run-on Line," by Miss Grace Latham.

9 p.m. Royal Institution: "Forms of Leaves," by Sir John Lubbock.

SATURDAY, Feb. 14, 3 p.m. Royal Institution: "The Scale on which Nature works," by Prof. G. Johnstone Stoney.

3 p.m. Physical: Annual General Meeting.

#### SCIENCE.

*Lotze's System of Philosophy*. English Translation. Edited by Bernard Bosanquet. (Oxford: Clarendon Press.)

This translation is the joint work of many able hands. The philosophy and scholarship of Oxford have co-operated in its production. To praise its precision and elegance is superfluous. It suffices to mention the names of Prof. Green and Mr. R. L. Nettleship. The book belongs to the small class of translations which are more readable than their originals. This advantage is enhanced by the excellent table of contents and index which accompany the English version.

The first use of these facilities which will be made by readers of the English school will probably be to explore those parts of Lotze's philosophy which are least remote from life and practice. What corresponds most nearly to the English Inductive Logic will be found in Book II. on "Investigation" or "Applied Logic." It is instructive to compare Mill's "Laws of Nature" with Lotze's ideal of science:

"The art of induction, which is to bring us

to universal laws, rests wholly on the acumen shown in developing pure and self-connected propositions of the form  $\Sigma$  is  $\Pi$  out of the impure and confused material of our perceptions, which come to us in the form  $S$  is  $P$ . . . . A complete expression of the actual fact demands addition and subtraction, and would run thus:  $S+s-\sigma$  is  $P+p-\pi$  or  $\Sigma$  is  $\Pi$ , while our first defective observation set down  $S$  is  $P$  as the fact. Only for the complete proposition  $\Sigma$  is  $\Pi$  (supposing this were given in a peculiarly fortunate perception) would universal validity be guaranteed by the law of identity. . . . The law of identity guarantees that if the same [subject] were once more perceived in a second experience, it would be impossible that the same predicate should be absent, or should be replaced by some other predicate.

It cannot be said that Lotze has contributed much towards the attainment of this ideal—anything comparable with the methods of Herschel and of Mill. Those whom our author's scientific fame may have led to expect new illustrations of experimental methods will be disappointed. The positive science best represented is mathematics. The treatment of this science occasionally suggests the caution that "physics should beware of metaphysics." More generally our author's mathematical speculations suffer from a fault rare among metaphysicians—an excess of common sense. In illustration of the former criticism we may cite the following remark on the relation between compression and resistance.

"The measure of this resistance cannot be a constant quantity independent of all the agencies which here co-operate. It must on the one hand be proportional to the specific intensity of the inner repulsions, to which the resistance is due, and which are different for different bodies; on the other hand it must be proportional to the amount of compression already effected, since it is this which, by bringing the elements closer to one another in the manner described, intensifies their mutual repulsions."

Again, the remarks on the reduction of observations seem to savour too much of a-priority.

"We have no absolute ground for trusting one value more than another, and, as we must now suppose all our observations to be more or less erroneous, we are most probably right in fixing its [the quæsuum's] true quantity at a value whose assumption involves the least sum of errors in the measured values. The arithmetical mean is thus to be regarded as the most probable value."

After this we are not surprised at the reader's being "referred to the classical exposition of Gauss, and to the text-books which found upon that exposition," without any mention of Laplace.

Elsewhere mathematics do not suffer from the intrusion of philosophy. Our metaphysician is not metamathematical. He ridicules the higher space-dimensions, "Riemann's Multiplicities." In the principle of parsimony Lotze refuses to see any deeper mystery; enforcing his view by the no doubt striking remark:—"The one thing which we should perhaps assert would be this: that nature is not sparing in matter or in force, in time, in distance, or in velocity, all of which cost her nothing, but that she is sparing in principles." Again, in the criticism of Boole's symbolic logic there is doubtless abundance of common sense, but perhaps deficiency of that finer sense which discerns mathematical analogies.

The most fruitful of Lotze's mathematical reflections are possibly those which are most remote from common sense. We allude to those passages in which he seems to countenance the application of quantitative science to human affairs. He touches upon problems "which have not as yet been brought within the range of calculation, though there is nothing to prevent them being so brought, if an advance in psychological knowledge should ever afford us starting-points from which to grapple with them." A specimen of such calculation is presented in the chapter on "Elections and Voting." It is proposed to take account of each voter's repugnances as well as preferences, so as to "express as completely as possible the collective will of the voters." There is, of course, a difficulty in defining "collective will"; in determining what is best to aim at, "whether the completest satisfaction of the majority, or the greatest average satisfaction of all . . . considering the lesser satisfaction of one as compensated by the greater satisfaction of another." The author is aware that "various circumstances combine to make these logical requirements unrealisable in practice."

We have so far been attempting to look at the work before us from the point of view of positive science and utility. This, however, is rather too severe a test to apply to logic and metaphysics. It is not by their fruits that we shall know them. If we adopt a less insular measure and compare Lotze's system with others of similar pretensions, he would surely rank high above a Hegel or a Schelling. In his excursions into the transcendental, he seems still to have steadied himself by keeping a hold upon physical fact. He never yielded to the impulse which springs eternal in the metaphysical breast "to unfold in a scheme the meaning of the world"—

"the wish to have a universal scheme in which not only all the modifiable relations of different elements that we can think of, but also the values of the difference between any two modifications should be laid down so completely that the difference of the kinship between any two conceptions,  $M$  and  $N$ , should be exactly indicated by their position in the universal scheme."

The dreams of a Pythagoras or Hegel he set down at their proper worth. He felt the grandeur of the aspiration; he knew the poverty of the performance. It may well be, therefore, that Lotze's utterances "on the Being of things," "becoming and change," and "the One and the Many," will repay attention better than it is generally rewarded by such topics.

A few samples taken from the earlier part of the work will enable our readers to judge whether it is worth while to proceed to the higher mysteries. On the theory of the concept Lotze

"expresses the conviction that, as a rule, the marks of a concept are not co-ordinated as all of equal value, but that they stand to each other in the most various relative positions, offer to each other different points of attachment, and so mutually determine each other; and that an appropriate symbol for the structure of a concept is not the equation  $S=a+b+c+d, \&c.$ , but such an expression as  $S=F(a, b, c, \&c.)$ .

"No objection need be made to the co-ordination of copper, gold, silver, within the sphere of  $S$ , metal; on the other hand attention should

be drawn to the great difference of value between the subordination of the species to the genus, and that of the universal  $S$  along with its species to the universal marks  $a, b$  (dactile, &c.) . . . the lesser circle  $S$ , gold, occurs only in a particular place in the larger  $G$ , yellow, and intersects it without lying wholly within it."

The assertion

"that the extent and content of every concept vary inversely . . . seems to me to be untrue where its truth would be important, and to be comparatively unimportant where it is true.

"Of the true universal . . . it may rather be said that its content is always precisely as rich, the sum of its marks precisely as great, as that of its species themselves, only that the universal concept, the genus, contains a number of marks in a merely indefinite and even universal form; these are represented in the species by definite values or particular characterisations."

"What form does the entire system of our concepts assume? . . . The ordinary view gives it the form of a pyramid, ending in a single apex, the all-embracing concept of the thinkable."

From Lotze's point of view,

"the entire structure of our concepts rises like a mountain chain, beginning in a broad base and ending in several sharply-defined peaks"—a just and striking metaphor, even if we do not agree with the author as to what concepts are to be placed in solitary grandeur on these speculative heights.

These specimens, taken from the comparatively dry tree of formal logic, allow the reader to infer how exuberant are the maturer metaphysical developments. It is a luxuriance, if we mistake not, which requires pruning. But the task of abridging Lotze's metaphysics demands both a more powerful and a more friendly hand than ours. Are not the necessary powers and sympathies possessed in an eminent degree by the editor of this translation and his academic coadjutors, and might we not expect from them an introductory analysis of Lotze's doctrines? One naturally looks to Oxford for the performance of a task requiring qualities rare in their combination—readability, and devotion to German metaphysics.

F. Y. EDGEWORTH.

#### CLASSICAL SCHOOL BOOKS.

*The Oeconomicus of Xenophon.* Edited by H. A. Holden. (Macmillan.) The *Oeconomicus* of Xenophon has long been a favourite book to read, or, at least, to read about. Not only does it contain "a faultless definition of wealth" and "the ideal of domestic life," as Mr. Ruskin said when he hoped to place it among "the chief domestic treasures of British peasants"; but people have always been attracted by the pictures of the great Phoenician ship, of the morning's work of an Athenian gentleman, and of the frightened and puzzled young wife. Yet, like the *Hieron* (ACADEMY, November 23, 1883), it had never, till Dr. Holden took it in hand, been edited in English. Translated of course it has been, though not with remarkable accuracy. Dr. Holden has lavished great labour on his edition, and succeeded in making it very complete and helpful. The Lexical Index of all the words in all their uses (in which the article  $\delta$  takes thirteen columns) would alone justify both these epithets; but the commentary also is almost exhaustive. We

say almost, because there are just one or two passages in which we look in vain for notes. For instance, there seems difficulty enough for a note about the double *ἴπει* in c. 19.9.54, where a tree-cutting is spoken of as planted *πλάγιον ὕπει τῇ ὑποθεβλημένῃ γῆ*. On c. 7.26.143, *διδόναι καὶ λαμβάνειν*, a note would be all the more desirable, as the words are open to two explanations. The Index makes *λ.* mean "receive as produce"; but then *δ.* wants explaining; and the two together might mean "spending and getting," like the wide use of *δότις καὶ ληψίς* in the *Nicomachean Ethics*. It would be a good suggestion that *ὑπομνήσκειν* in c. 19.9.41 may refer to Socrates' theory of reminiscence, if we could be sure how much of the theory is Socrates' and how much Plato's. As to the interpretation of the abrupt *ἐπιτιμῶμεν τοις στρατηγῷ συμπαρόντες* (c. 11.24.144), there may, as Dr. Holden suggests, be some words lost, or perhaps even in two places; but we can hardly believe that *στρατ. συμ.* is "when in presence of a general," especially as the Index makes *συμ.* mean *una adesse*. There are a few curious oversights in the volume. The analysis of c. 4 mentions and distinguishes Cyrus the elder and Cyrus the younger; but only the latter occurs in the text, and only he is in the Index. P. xix. translates *εὐθάλοι* of c. 8.9.54 by "sows barley," &c.; p. 163 by "put into his granary," no doubt more rightly. There are several wrong references. Perhaps these things point to their having been more hasty in the printing than in the composition of the book. We hope it is Dr. Holden's intention to edit some more of the less read treatises which bear Xenophon's name.

*The Fourth Book of Thucydides.* Edited, with Notes, by A. J. Barton and A. S. Chavasse. (Longmans.) Mr. Barton and Mr. Chavasse have given us an excellent edition, with notes, of Thucydides' Fourth Book, somewhat larger in scale than the recent publication of Mr. Graves. Their edition is in appearance, and, as it seems, in plan, a sequel to Sheppard and Evan's notes on Books I.-III. Nor will it be found less useful. The solutions offered of the difficult passages, of which there are so many in Book IV., always deserve consideration, if they do not command assent. Thus on IV. 98. 2, they are right in attacking Arnold's interpretation of *τρόποις θεραπευμένα, κ.τ.λ.*, and in urging that, whereas he must have been trying to make *τρόποις εἰσιθνοί* mean "no less than by the customary," the obvious interpretation is "as well as by the customary rites"; so that the whole would mean something like the keeping up of the old rites with any additions which Athenian piety could make to them in the future. On c. 26. 7, it seems hardly worth while to quote from a Scholiast the impossible statement that linseed-meal is a remedy for thirst and the poppy for hunger. The account of the food itself, poppy-seed, honey, and linseed, may (as Col. Mure suggested) be a reminiscence of Alkman. On c. 48. 3, the uncommon use of *καθίεντες* might have been noticed. About *σωφρονοῦμεν κ.τ.λ.*, in c. 60. 1, the editors point out, no doubt rightly, that "this family of words always imply self-restraint." Here it means, "if we can curb the impulses of narrow self-interest"; but we should have been glad to see the whole passage discussed. Mr. Graves does not really deal with it. Mr. Crawley and Prof. Jowett seem to take *εἰ σωφρονοῦμεν* with *γνῶναι χρῆ*. But may we not suppose a confusion, quite in Thucydides' manner, between two phases or ideas—"If we are wise it will not be" and "We ought to know that it is not?"

NEW editions often fail to get from critics, overburdened with the multiplicity of books with more claim to novelty, the attention which the labour spent upon them might deserve. In

the case of Dr. W. Smith's smaller Latin-English Dictionary (Murray), the time spent upon its revision has probably been little less than that required for its original preparation; and the result is that it now stands far above any of its rivals in the same field. The most important changes have been made in respect of etymology, which has been placed in the thoroughly competent hands of Dr. J. K. Ingram; and it is not too much to say that there is nothing in English so trustworthy as this little dictionary in its present form.

*Exercises in Translation at Sight.* Arranged by A. W. Spratt and A. Pretor. Vol. II. The English Version. (Rivingtons.) We have already expressed a dislike of the publication of Key-supplements to books intended for the use of schools. We think that they are not easily kept from the learners, and that they demoralise the teacher, who, especially in "unseen" work, should be encouraged to go through the same ordeal as his pupils, and feel their difficulties. Having repeated this objection in *limine*, we freely admit the utility, in some directions, of this volume. Re-translation is a useful, and even a necessary process: though even here we think versions of Latin and Greek poetry are hardly profitable. The style of Mr. Spratt's renderings is bright and racy; its defect is a certain tendency to curt, snappish sentences—as on p. 155, sect. 49—where the first four clauses explode like successive barrels of a revolver. Mr. Pretor renders Pindar (pp. 132, 124) with grace and power: on the other hand, he seems somewhat stiff for Aristophanes (pp. 121, 143). Perhaps, with the wide world of Latin literature from which to choose, Mr. Spratt need not have presented us with an unsavoury and suggestive extract from Juvenal (part i., p. 5). We note also an odd misprint on p. 148 (Note) "παρούσαν." Perhaps used as in old *Rex 971.* It needs reflection to detect here a reference to Sophocles.

*Sallust's Catilina and Jugurtha.* Edited with notes by the late George Long. Second Edition. Revised by J. E. Frazer. (Whitaker & Co.; George Bell.) "The last edition of Sallust," said Mr. Long, writing in 1860, "will never be;" and we have had several English editions since then. Thus, not to mention some anonymous school editions, Dr. Merivale edited the two complete treatises; Mr. Pollock translated them; Mr. Cook has edited the *Catilina*; and Mr. Capes, among the other good points of his edition of both treatises, has met Mr. Long's wish that "the teacher could give to his pupils some exact notions of the kind of country in which the Jugurthine War was carried on." But no later labours have really superseded Mr. Long's own Commentary and Introduction. The exegetical notes remain useful, and the hard-headed scepticism with which the "facts" were analysed in his *Sallust* and in his *Decline of the Roman Republic*, taken together, is very valuable. It is therefore gratifying to find that Mr. Frazer has left Mr. Long's work substantially unaltered. He has, however, included and commented on the longer fragments of Sallust—a thing we have always wished to see done; but we regret that he did not include all the Fragments and the two *Declamationes* and the *Epistolae ad Cæsarem* connected with Sallust's name. That all these things have never been edited with a commentary in English illustrates our dangerous addiction to school-books that will sell. But what Mr. Frazer has undertaken, he has done well. May we, however, point out to him a better parallel to the *scævus iste Romulus* of the *Oratio Lepidi*, § 5, than the perverse *Menalca* of Virgil? It occurs in Plutarch, *Cat. Maj. 19*, *Ἑπαριστέρου Κάρωνα*. Mr. Frazer has revised the text of Sallust, and admitted some of Prof. Postgate's conjectures, including the clever one, *laeti quierant for laetique erant* in *Jug. 53. § 5*.

*Fabulae Faciles.* A First Latin Reader. By F. Ritchie. (Rivingtons.) This little volume, so far as it differs at all from its thousand and one competitors, perhaps does so for the better. The exercises are well arranged and graduated; the elementary rules of syntax are intelligibly put. We commend also the marking of *quantity*, often neglected in prose manuals; and the stories adjusted, not only in style but in actual phrases, to Caesar, as the normal text-book (v. Pref. p. vi.) of youth. The Argonauts also, and *Ulysses'* career, lend themselves well to Mr. Ritchie's treatment by consecutive anecdotes. We observe a serious misprint on p. 93, where *dixit* (l. i.) is construed as a present very misleadingly; and on p. 76, s. 113, *iste* has supplanted *isto*.

#### SCIENCE NOTES.

THE last number of the *Mineralogical Magazine* contains several interesting papers, most of which were communicated to the Mineralogical Society at its session in Scotland last midsummer, and hence relate to Scottish mineralogy. The tone of the journal has been much improved since the union of the Crystallographic and Mineralogical Societies. The effect, however, has necessarily been to introduce a number of highly technical papers. Thus, in the present number, the most solid contribution is one by Mr. H. A. Miers, of the British Museum, formerly a student under Prof. Groth at Strasburg, in which the crystallography of Bournonite is discussed with much thoroughness.

PROF. O. STOLZ, of Innspruck, has in preparation *Vorlesungen über Allgemeine Arithmetik*, which is intended to present in a form suitable to learners the results of modern researches on the science of number. The first part, which is now in the press, will contain an introduction on the conception of magnitude, which will be treated in accordance with the views of Grassmann, and chapters on the theory of rational and irrational numbers, powers, roots, and logarithms, the theory of functions, and that of infinite series. The investigations of Hankel, Du Bois-Reymond, Cantor, Cauchy, Abel, Dirichlet, and other eminent mathematicians, have been carefully studied. The second part of the work will treat of the arithmetic of complex numbers and some of its geometrical applications.

PROF. WILHELM KILLING, of Brunswick, is about to publish a work, entitled *Die Nicht-Euklidischen Raumformen in analytischer Behandlung*. The author's object is to exhibit the results which have been so far attained in the investigation of the properties of Non-Euclidean space, so far as these results can lay claim to scientific precision, and thus to clear the way for the elucidation of those parts of the subject which have not yet received satisfactory treatment.

#### PHILOLOGY NOTES.

WE learn from the *Journal of the Anjuman-i-Punjab* that it is intended to establish a branch of the Punjab University in England, to conduct examinations in Oriental languages, and to grant degrees. It was unanimously resolved that Prof. Max Müller should be asked to preside over the Board of Examinations and literary publications in England.

BERNHARD TEN BRINK'S Chaucer-Grammar (*Chaucer's Sprache und Verskunst*) has just appeared at Leipzig. Its treatment of the substantive declension, the Romance verb, and the accentuation of Romance words, is specially commendable.

PROF. LESKIEN'S monograph on the ablaut of the radical syllables in Lithuanian has just

been published at Leipzig; and the new number of Techmer's *International Journal for General Philology* contains a paper, by Prof. Donner, of Helsingfors, on the influence of Lithuanian on the Finnish languages, obviously suggested by Thomsen's excellent work on the Scandinavian loan-words in Finnish.

IN the department of Celtic philology we have a somewhat similar work by Prof. Thurneysen, *Keltoromanisches* (Halle, 1884), which in form is an acute and learned criticism of the Celtic etymologies in the last edition of F. Diez's *Etymological Dictionary of the Romance Languages*. Thurneysen was a pupil of Prof. Windisch, and his master has enriched the new part of Ersch and Grüber's *Encyclopaedie* with an article on the six Neo-Celtic languages, not neglecting the Gaulish and other Old-Celtic dialects. His remarks on the names of the chief Celtic peoples and countries are particularly interesting. He adopts Glück's equation of *Keatbs* with Latin *celsus*, and adds the Lithuanian *keltas*, "gehoben"; *iz-keltas*, "erhaben." *Galli* and *Galdræ* he connects with Irish *gal*, "valour"; *galda*, "valiant." They have nothing to do with *Gödil*, now written *Gaoidhil*, and anglicised *Gael*. The etymology of this word and of *Scott* he considers to be still obscure, though he mentions Siegfried's connexion of the former with Latin *hoedus* and Rhys's connexion of the latter with Welsh *ysgythru*, "to cut," also "to paint." The Welsh *ysguth*, "ictus," by which Zeuss explains *Scotti*, is only a loan-word (Anglo-Saxon *scot*, Old-High-German *scoz*, "Geschosz"). *Picti* is connected with the Gaulish *Pictones* and *Pictavi*\* (whence *Poitiers*), and the Irish *cicht* ("carver," "engraver"), with the usual *c* for *p* from *kv*. The Irish name for "Pict," *Cruithnech*, Windisch finds in the Old-High-German gloss *Gallia, un lho lant*; *Chortonicum auh uualcho lant*. The Pictish glosses *pean-fahel* = Welsh *pen-gau*, "wall's end," and *mu-nghu*, "meus carus," prove distinctly that the Picts were more nearly connected with the Britons than the Gaels. Mr. Skene's contrary theory, founded almost wholly on the names in the Pictish Chronicle (which is of Gaelic origin) and on names ill-transmitted by Irish scribes, is dismissed with prompt decision. The genuine Gaelic names which occur in the Pictish lists are accounted for by the facts that the Picts stood in close relation to the Scotti, and that many of their kings had Scottish blood in their veins. Prof. Rhys's theory as to the non-Aryanism of the Picts is an ingenious but unconvincing conjecture. *Caledonia*, Old-Welsh *Celidon*, is connected with Irish *caill* ("wood"), stem *cailli*, and Anglo-Saxon *holt*; the *dvē* in Ptolemy's *δυντ-καληδόνιος* either with Irish *dōi*, "right" (and consequently also "southern"), or with Irish *dōe*, "wall." *Albion*, "white-land," the name for the whole island of Great Britain (the cognate Irish *Alba*, genitive *Alban*, means only Scotland), is explained by the Old-Irish *álaibt* . *álaind*, "fair," an epithet for the sun in the Calendar of Oengus, and compared with Greek place-names like *Leuca*, *Leucadia*, formed from *λευκός*. So in Italy *Lucani*, *Lucania*. As to *Érin* (Irish *Eriu*, genitive *Érenn*, dative *Ériinn*), Welsh *Iwerdon*, which represents an Old-Celtic stem *Iveriōn*, Windisch adopts Rhys's conjecture that initial *p* has been lost, and that the word may, accordingly, be connected with Sanskrit *pīvan*, feminine *pīvari*, Greek *πίων*, feminine *πίεπα* (cf. *πίονες ἄρποι*, *Iliad* xxiii. 832), and the name *Πίεπα*, the birthplace

of the Muses and Orpheus. Pictet's and Zimmerman's connexion of *Ériu* with Sanskrit *ārya* is rightly rejected, though the name of *Erem*, genitive *Eremon* (one of the Irish *Stammväter*), is equated with the cognate *Aryamā*. A connexion between *Iberi* and *Eber* (name of another Irish *Stammväter*) is probable. As to Britain, the primeval name of this island was *Brettāna* (whence Welsh *Brython*), with double *t* and single *n*. The Welsh *Prydain* is borrowed from the Latin form *Britanni*, but modified with reference to *Prydyn*, the native name for the Picts and Scotland. Windisch seems unaware of the late Prof. Evans's suggestion that the *p* of *Prydain* (*Ynys Prydain*) was the *b* of *Brydain* projected by the *s* of *ynys*, "island." The *π* in *Περτρανίς* (so spelt in the oldest MSS. of Strabo) may, Windisch thinks, be due to the pronunciation of the British *b*, which was different from that of *β*. Rhys may be right in connecting *Brettāni* with Welsh *brethyn*, "cloth," and explaining it, accordingly, as the "clothed or cloth-clad people." As to *Cymry*, plural *Cymry*, Windisch holds to Zeus's explanation from *Com-brog*, and sees in it a correlative to the Gaulish *Allo-broges*. The Gaulish stem *brog*, Welsh *bro*, Irish *brug*, Old-Irish *mruig*, *mruig*, point to a primeval Celtic *mruig* or *mruigi*, cognate with Gothic *marka*, plural *markos*, *τάρπα*, Latin *margo*. As to the name *Welsh* (Old-High-German *walahisc*, *walhisc*), the Anglo-Saxons called the *Cymry* *Wealas*, plural of *Wealh*; and the *ll* of the mediaeval Latin *Wallia*, *Wallenses*, are due to the old double-consonance *lh*. The oldest Teutonic form, *Wahl*, has no Teutonic cognates; and Windisch adopts Gaston Paris's conjecture that it was taken from the name of some neighbouring Celtic race, such as *Volcae*. The Volcae Tectosages, it will be remembered, settled in the Hercynian forest. *Cornwall*, Anglo-Saxon *Corn-walas* (cf. *Bryth-walas*) is connected with the name of the *Kornwali* (whom Ptolemy locates in the present county of Chester), the Hesychian gloss *κάπρον τὴν σάλπιγγα*. *Talāru*, and the Latin *cornu*. *Armorica* (civitates), more correctly *Aremorica*, is a formation like Greek *τάρπαλος*, for *are* is = *ταρπα*, and the second element is cognate with Welsh *mor*, Irish *muir*, stem *mori*, Latin *more*. The Welsh name for Brittany, *Llydaw*, Old-Welsh *Litau*, Geoffrey's *Letavia*, was, like the cognate Irish *Letha*, also applied to *Latium*. The Anglo-Saxon *Lidwiccas* is the Old-Welsh *Leteviccion*, which means, apparently, "litorales," and may be cognate with Latin *litus*.

THE first part of Geldner's edition of the *Avesta* has just appeared at Stuttgart.

*Corrigenda*.—In the "Philology Notes" which appeared in the ACADEMY for January 24, 1885, for "pignoris captio," read "pignoris capio"; and for "Zeuss, G. O." read "Zeuss, G. C."

#### MEETINGS OF SOCIETIES.

##### ANTHROPOLOGICAL INSTITUTE.—(Anniversary Meeting, Tuesday, Jan. 27.)

THE retiring President, Prof. Flower, in his anniversary address, gave an outline of the classification of the varieties of the human species which appeared to him to be most in accordance with the present state of knowledge on the subject, but which, he remarked, differed in its main outlines but little from that adopted by Cuvier, sixty years ago. It was first stated that there were three extreme types, those called by Blumenbach *Ethiopian*, *Mongolian*, and *Caucasian*, around which all existing individuals of the species could be ranged, but between which every possible intermediate form could be found. The distinctive characters of each of these extreme types were described and their subdivisions pointed out. The *Ethiopian* or *Negro* branch was divided into—(1) African Negroes; (2) Hottentots and Bushmen; (3) Oceanic Negroes, or *Melanesians*; (4) *Negritos*,

of which the natives of the Andaman islands are representatives. It was suggested that the *Australians* who have always presented a difficulty in the classification of the races of men, owing to the combination of negroid characters of face and skeleton with hair of a different type from that of the rest of the group, were probably not a pure race, but descendants of a cross between an original Melanesian population and later intruders, probably from the South of India, and of Caucasian descent. The Mongolian type was represented in an exaggerated form by the *Eskimo*, in a typical condition by the greater number of the inhabitants of Northern and Eastern Asia, the *Tartar Chinese*, *Japanese*, &c., and in a modified or sub-typical form by the *Malays*. The brown *Polyneians* were still further modifications of the same type, greatly mixed with Melanesian and possibly also Caucasian blood. The position of the native races of America was next discussed. Excluding the *Eskimo*, they all form one group, which, although inclining on the whole nearer to the Mongolian than any of the three great types, had many special features that it might be looked upon as forming a fourth primary division. The Caucasian or white branch includes two sub-races now much mingled together, the *Xanthochroi* with fair hair and eyes and the *Melanochroi* with dark hair, eyes, and complexion. To the former belong the inhabitants of Northern Europe, to the latter chiefly those of Southern Europe, Northern Africa (greatly mixed in varied proportions along their frontier lines with Negroes) and South-West Asia, the principal subdivisions being the *Aryans*, *Semites*, and *Hamites*.—The address concluded by a reference to two members of the council lately deceased, Dr. Allen Thomson and Mr. Alfred Tylor, to the change of locality of the meetings which had taken place during the year from St. Martin's Place to Hanover Square, and to other matters relating to the affairs of the Institute.—The officers and council were elected for the year 1885.

#### ROYAL SOCIETY OF LITERATURE.—(Ordinary Meeting, Wednesday, Jan. 28.)

SIR PATRICK COLQUHOUN, V.-P., in the Chair.—A paper was read by the Rev. A. J. D. D'Orsay, on the "Art of reading Papers before Societies," in which the author laid down what he considered to be the true canons for composition as well as for delivery, and drew a clear distinction between elocution falsely so called and elocution proper. In the discussion which followed, varying opinions were expressed by the chairman, Mr. E. Gilbert Highton, Mr. J. W. Bone, Mr. Percy Ames, and others.

#### SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 29.)

MR. EDWIN FRESHFIELD in the Chair.—Mr. Everard Green exhibited an illuminated pedigree of the House of Orange, and another of the Family of Green, as specimens of modern heraldic painting. Mr. Ferguson exhibited two copes belonging to Carlisle Cathedral, of the sixteenth century, one of blue damask with gold stars, and the other red and gold baudekin. The former had embroidered figures of saints on the orphrey. Another very beautiful cope was exhibited, belonging to St. Augustine's, Kilburn. Besides the figures of saints on the orphreys, this specimen had a curious group of a wolf and a sheep on the morse. Mr. Ferguson also sent an account of a discovery of about a thousand coins, most of the reign of Edward III. at Beaumont in Cumberland.

#### FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HEES, 115, Strand, near Waterloo-bridge.

#### THE DRAWINGS OF RICHARD DOYLE.

ALTHOUGH the importance of other exhibitions open at the present time may explain our delay in noticing the collection of his drawings at the Grosvenor Gallery, we cannot allow the opportunity to pass of saying a few words about the works of Richard Doyle, especially as it may be some time before so large a

\* It is curious (though, perhaps, only a clerical error) that the *Vita Secunda* of S. Patrick (Colgan, *Trias Thaumaturgica*, p. 13) makes his predecessor Palladius die "in *Pictavorum* finibus," meaning "Pictorum."

† The *ai* is an infected vowel-fragment, the primeval Celtic form being *abi*-s.

number of them will be gathered together. For a long time this artist, once so popular, ceased to court praise or criticism. After his retirement from *Punch* in 1850, his illustrations to *The Newcomes*, 1854-55, and his *Tour of Brown, Jones, and Robinson*, 1854, were his most considerable works, and for some years before the Grosvenor Gallery gave him a new means of communicating with the public, his name and fame had been things of the past. That he ever recovered, as an old man, the popularity he had earned almost as a boy cannot be said. The world went on, but Doyle stopped, and the elaborate drawings of the man of sixty showed the same faults and scarcely greater maturity than the sketches of the clever youth of twenty. As an artist, he learnt little, and when he appeared again, after all these years, he was as though he had passed them, like *Rip van Winkle*, in a trance.

Besides a vein of boyish fun and frolic, Doyle possessed a delicate fancy which was at home in fairy land; but to get far beyond the mirth and dreams of the nursery required apparently an effort which he was either seldom willing or seldom able to make. Wanting a thorough training as an artist his drawing was always incorrect, and soon became mannered beyond redemption. As long as he confined himself to work on a small scale, and especially work of a burlesque kind, this incorrectness mattered little—indeed, it may be said that his skill consisted principally in turning it to good account. The humour of such designs as "Ye Manners and Customs of ye Englysshe" is of the same kind as that of the portraits drawn by schoolboys on their slates. It was first-rate of its kind, but an indulgence in such clever play incapacitated the artist for serious work. In *The Newcomes* the best designs are those on the smallest scale, and though he was successful in the expression of some of his types, like Mr. Honeyman and Lady Kew, his full-length figures are like marionettes. He caught, however, to a considerable extent the spirit of his author, and his little illustrations to Leigh Hunt's *Jar of Honey* are remarkable for the charming way in which he reflects the feeling of the idyll and the fairy tale. Despite the defects in drawing—which are specially disturbing in the classic scenes—these little designs show a poetic sensibility which promised better things than Doyle ever accomplished in after years.

If the exhibition at the Grosvenor was meant to show Doyle at his best, at least half of the drawings should have been weeded out. They seem to have been arranged, and even framed, with very little discrimination. What object, for instance, could there be in showing several drawings of mothers guiding the first steps of children, except to show that he was incapable of drawing either a mother or her child from nature. A few of the illustrations of fairy-land are exquisite; but such gems, both of fancy and colour, as the scene from (we suppose) the "Yellow Dwarf" (363), and the queenly young fairy who is stroking an owl (366), are framed with drawings not worthy their company. Such designs as those of the two fairies making love round a mushroom (364) and the frieze of birds and elves (400) are also quite charming in their way, but are surrounded by comparatively poor and childish efforts. As no artist probably varied so much in the merit of his work, there was the more need for a judicious selection. Worthy of him, for instance, is his portrait of Lady Griselda Ogilvy (272), but that of Miss Blanche Egerton (246) should have been rigorously excluded. "The Pied Piper of Hamelin" is a fine specimen of his imagination, especially in the face and figure of the piper; but there are other crowded scenes, whose only distinction is the facility with which the artist could draw pretty dolls. Neverthe-

less, there are sufficient good drawings of his here to establish, if exhibited by themselves, a claim for Richard Doyle to a distinct and honoured position among English artists. Among them should certainly be those we have mentioned with praise, and the weird and vigorous "Enchanted Forest" (236), the Duke of Norfolk's "Dame Blanche" (271), and Lord Coleridge's "Witch and Young Dragons." A collection of drawings up to the level of these would indeed be worth seeing. How far political or other caricature should enter into it is a question. From the specimens exhibited here, his power in this direction seems to have been very limited: his Tennyson is a transpontine villain, his Disraeli a costermonger. It is probable that he was not after all a great loss to *Punch*, and that his immortal design for the cover was the greatest service he was capable of rendering it.

#### THE EXHIBITION OF THE GLASGOW INSTITUTE OF THE FINE ARTS.

In the galleries of the Glasgow Institute we always find more of variety than in any other of the Scottish exhibitions. The displays held in these galleries have been made, for many years, as fully representative as possible of English and foreign as well as of Scottish art; and, as on the present occasion this is even more than usually the case, the exhibition contains many pictures which, though they are sufficiently well known to the London public, are fresh, and interesting, and excellently educative to the art-lovers of Glasgow. Among such works are the accomplished and admirably drawn "La Nuit," by M. Bouguereau; the "Intruders" of Mr. E. J. Gregory; the very refined portrait of Mrs. Mirlees, by Mr. W. B. Richmond, and the quaint and interesting head of Rossetti, painted more than thirty years ago by Mr. Holman Hunt. To these must be added the large and masterly "Reading Aloud" of Mr. Albert Moore, undoubtedly the most attractive picture in the exhibition.

A few examples of the work of deceased artists figure on the walls. Most notable among them is Sir Henry Raeburn's rendering of his own powerful and massive head, with its great, penetrating, brown eyes—a picture which, it will be remembered, was shown in 1877 in the Winter Exhibition of the Royal Academy, and also in the International Exhibition of 1862; and Gainsborough's fine work known as "The Sisters," lent by Mr. J. Graham, of Skelmorlie—two dark-haired girls, with smiling faces, seated side by side, draped in softest robes of white and orange-red—a picture which certainly should have found its way to the Grosvenor Gallery display of the present year. Among the landscapes is a silvery little subject by Corot; and two small examples of Cecil Lawson contrast, in their rich colouring and generalising breadth of effect, with a highly finished landscape by Patrick Nasmyth, in which the wealth of delicate detail and the cool grey tone bear sufficient witness to the painter's study of the old landscapists of Holland. In the Water-Colour Room is a singularly spirited little piece by Sir David Wilkie, his drawing, in chalk slightly washed with colour, of "A Greenwich Pensioner in the Character of Commodore Trunnon," a sketch well known through the excellent engraving by Lewis.

In "The Pilgrim of Love at the Gates of Idleness," we have an important and hitherto unexhibited work by Mr. Burne Jones, which forms one of a series of the artist's illustrations to "The Romaunt of the Rose," of which such other subjects as "Sir Myrthe accompanied by Curtesie" and "The God of Love accompanied by Beautie," have also been executed, at least as designs. The present picture, begun ten years

ago, but only recently completed, displays the quaintness and the intensity of colouring which is chiefly characteristic of the painter's earlier manner. To the left, we see the crimson-robed Pilgrim, who has been travelling through a dreary, rocky ravine, with its leafless trees, on which are perched sable, ill-omened birds; and to the right, the green-clad "Ydelnesse" extends to him the hands of welcome—hands dainty and delicately gloved, to indicate that she is one of those who neither toil nor spin—and prepares to lead him within the walled inclosures of the garden of love.

Josef Israels shows in "The Struggle for Life" work on a larger scale than usual—a low-toned and harmonious rendering of the powerfully drawn figure of an aged fisherman, busy with his shrimp-nets among the surf of a grey dreary sea. Mr. J. Guthrie, whose "Scottish Funeral" scored such a success the other year, has a vigorous and well-lighted picture of a quaint little child driving a flock of geese "To Pastures New"; from Mr. W. Stott, another Paris-trained student, we have "Grandfather's Shop," an effective, dimly-lighted interior. Mr. J. E. Christie sends a pleasant subject of children playing at "Blind Man's Buff"; and several heads in the figure pictures of Mr. J. B. Lyle show a care and a perception of character which argues well for the artist's future work. Mr. R. McGregor exhibits several of his low-toned little scenes of village children and cottage interiors, while in "The Difficult Task" he paints the head and bust of a school-girl on a scale almost that of life.

Mr. H. Moore and Mr. Colin Hunter are each represented by a fresh and powerful sea-piece, giving excellent expression to the forms and motion of waves; and M. Jacob Maris has an admirable canal scene, especially remarkable for the luminous quality of its great piled masses of white clouds. Among the works of the Glasgow landscapists should be named Mr. R. W. Allan's "Autumn into Winter," and Mr. J. A. Aitken's mellow "Pastoral," bathed in the rosy light of evening.

Among the portraits of the exhibition are Van Haanen's "Venetian Brunette," a female head by Hans Makart, Mr. G. F. Watts's head of Mr. J. B. Mirlees, and Mr. J. Lorimer's direct and forcible half-length of the Rev. Dr. Hately Waddell.

The works of sculpture include Mr. Burnett's bust of "Wm. Forrest, Esq.," and Mr. D. A. Tod's bust of "Principal Caird," Mr. G. A. Lawson's picturesque statuette of "Richie Moniphiles," and Mr. M'Brude's simple and graceful "Murmur of the Shell."

J. M. GRAY.

#### THE PROPOSED BRITISH SCHOOL OF ARCHAEOLOGY IN ATHENS.

The Executive Committee for establishing this school invited the General Committee and the subscribers to a meeting on February 2 at the rooms of the Royal Asiatic Society, 22, Albemarle Street, W. The purpose of the meeting was to obtain formal public sanction both to the general scheme of the functions of the school and also to a proposal for the immediate commencement of building.

The meeting was largely attended. Among those present, beside the speakers, were Miss Anna Swanwick, Mrs. Drake, Dr. Waldstein, Prof. Gardner, Mr. A. Lang, Mr. W. M. Ramsay, Dr. Fearon, Mr. E. D. A. Morshead, Mr. G. G. Marindin, Mr. J. R. Thursfield, Mr. Agg-Gardner, Mr. S. E. Spring-Rice and others.

The Bishop of Durham having taken the chair, Mr. Gow, one of the secretaries, read a short report of the Executive Committee, stating the circumstances under which the Committee was appointed, and the progress of

the scheme. To this was appended a report of the treasurer, Mr. Walter Leaf. The paid subscriptions now amount to nearly £3,200, unpaid to £1,500 more, and the site for the school, presented by the Greek Government, is valued at £2,700.

The right rev. Chairman then addressed the meeting. He said that there was no need, before such an audience, to point out the utility of the proposed school. In truth, we are bound in honour to establish it; for neither should England lag behind France and Germany and America, nor should we refuse to accept the generosity of the Greek Government. Describing himself as a "professional beggar," he confirmed the experience of the Committee that, for such a scheme, neither advertisements nor circulars nor letters could command the attention even of well-wishers, and he concluded with an earnest appeal to the subscribers present to use their personal influence with their friends to obtain the funds necessary for the effective management of the school.

The adoption of the Committee's Report was proposed by the Chairman, and seconded by Dr. Hornby; and Mr. W. S. W. Vaux proposed, and Mr. Argyropulos seconded, a motion confirming the present Executive and General Committees in office.

Prof. C. T. Newton next proposed, and Sir F. Pollock seconded, the third resolution in these terms:

That the following statement be accepted as the basis of the scheme:

1. The first aim of the school shall be to promote the study of Greek archaeology in all its departments. Among these shall be (i.) the study of Greek art and architecture in their remains of every period; (ii.) the study of inscriptions; (iii.) the exploration of ancient sites; (iv.) the tracing of ancient roads and routes of traffic.

2. Besides being a school of archaeology, it shall be also, in the most comprehensive sense, a school of classical studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the school.

3. The school shall be under the care of a director, whose primary duties shall be (i.) to guide the studies of members, and to exercise a general supervision over the researches undertaken by them; (ii.) to report at least once a year on the work of the school, to record from time to time, for the information of scholars at home, any important discoveries which may come to his knowledge, and to edit any publications of the school.

4. It shall further be the duty of the director to afford information and advice to all properly accredited British travellers in Greece who may apply to him.

Prof. Jebb proposed, and Mr. C. Waring seconded, a resolution to commence building at once. Mr. F. C. Penrose, speaking in favour of this motion, exhibited some plans for a suitable house, which he had drawn at the request of the Committee; and Mr. F. Clare Ford, late H.B.M. Minister at Athens, described the special interest which is taken by Athenian society in the project for a British school.

The Rev. H. F. Tozer proposed, and Prof. Colvin seconded, a resolution that formal appeals for support should now be made to the universities and other public bodies.

The proceedings concluded with a vote of thanks to the right rev. Chairman, proposed by Mr. E. A. Bond, and seconded by Mr. Walter Leaf.

A remarkable difference of opinion existed among the gentlemen who ought to know best, as to the probable cost of building on Mr. Penrose's plans. Mr. Clare Ford thought that £4,000 should be allowed. Mr. Penrose himself calculated that only £3,000 should be required, while Mr. Argyropulos was of opinion that £3,000 would build a far more splendid man-

sion than the school is, at present, likely to require.

It is evident, however, in any case, that the funds of the Committee are sufficient to provide an excellent house and library at least. What is now wanted is an endowment which shall, at least in part, provide for the salary of the director, the publication of full reports, and the conduct, or assistance, of valuable excavations. For these purposes the Committee continue to appeal to the public.

#### NOTES ON ART AND ARCHAEOLOGY.

THE first part of the Second Series of the Palaeographical Society's Facsimiles, now ready for distribution to subscribers, contains two plates of Greek ostraka from Egypt, on which are written tax-gatherers' receipts for different imposts levied under the Roman dominion, A.D. 39-163; and specimens of the Curetonian palimpsest Homer, of the 6th century; the Bodleian Greek Psalter of about A.D. 950; the Greek Gospels, codex  $\Gamma$ , of the 10th century; and other Greek MSS. There are also plates from the ancient Latin Psalter, of the 5th century, and other early MSS. of Lord Ashburnham's library; Pope Gregory's *Moralia*, in Merovingian writing, of the 7th century; the Berne Virgil, with Tironian glosses, of the 9th century; the earliest Pipe-roll, A.D. 1130; English charters of the 12th century; and drawings and illuminations in the Bodleian *Caedmon*, the *Hyde register*, the *Ashburnham Life of Christ*, and the *Medici Horae*, lately purchased by the Italian Government.

PROF. MASPERO has now been about a fortnight at Luxor, and proposes to remain there till the middle of March. He has begun clearing the great Temple in good earnest. The old "Maison de France," in which Champollion and Rosellini lived and worked, and in which Lady Duff Gordon spent some winters, is gone at last, with all its touching memories. So also have vanished all the Arab houses which encumbered the splendid ruins between the pylons at one extremity of the Temple and the "Maison de France" at the other. The view through, from end to end, is now uninterrupted, and this grand structure is day by day emerging from the sordid grave in which for many centuries it has been half buried. In a letter addressed to M. Miller, member of the French Institute, Prof. Maspero speaks of a Coptic MS. which he has discovered, containing, at the same time, a Greek text which seems to contain fragments of Homer.

WE understand that, since its reduction in price to 1s. 6d., the *Art Journal* has very greatly increased its circulation. Both the January and the February numbers have had to be reprinted, and the demand for them is becoming greater every day.

THE *Courrier de l'Art* intimates that negotiations are going on for the purchase, by the State, of some of the late M. Bastien Lepage's pictures.

SATURDAY, February 14, has been appointed for the private view of the spring exhibition of the Nineteenth Century Art Society, at the Conduit Street Galleries, and the exhibition will be open to the public on Monday, February 16.

THE son of M. David, of Angers, has just presented to the Angers Museum his father's last work—a sketch in clay for the monument of Arago.

WE have received the catalogue of the exhibition of the works of the late Mdme. Eva Gonzales, now being held at Paris. It contains a pleasing etching by M. H. Guérard (the husband of Mdme. Eva Gonzales) from the

portrait of the artist by M. Manet, and two interesting articles by M. Théodore de Banville and M. Philippe Burty.

M. AUGUSTE RODIN has been selected as the sculptor of the monument to be erected at Calais in memory of Eustache de Saint-Pierre and his devoted companions.

THIS week's number of *Society* contains a portrait of Mr. Robert Browning, reproduced by Messrs. Sprague & Co.'s process from a photograph by Mr. Alexander Bassano. We are not quite disposed to say, in the language of the paragraph obligingly sent us for insertion, that "the softness and delicacy of the portrait are simply perfect"; but the likeness is excellent, and the reproduction is smooth and pleasing.

MR. HENRY CLARENCE WHAITE has been elected the first president of the Royal Cambrian Academy of Arts.

#### THE STAGE.

"AS YOU LIKE IT" AT THE ST. JAMES'S.

If "Romeo and Juliet" had not been quite lately produced at the Lyceum, with an incompetent Juliet and an impossible Romeo, it might be said that of the recent Shaksperian revivals, that of "As You Like It" at the St. James's is the weakest. As it is, however, that can hardly be the case. Nor for such weakness as the spectator becomes conscious of as he sees the performance of "As You Like It," will he be inclined to blame only the principal interpreters. Heretical as it may be to say so, it is the weakness of "As You Like It" itself as an acting play—it is its inability to engross the attention of an audience during an entire evening—that is most apparent. "As You Like It" is a picturesque literary comedy that hardly gains anything at all by representation on the stage. Its quaint conceits and its poetic fancies are eminently of the kind that may be relished in the study. Its characterisation is insufficient to interest us profoundly in the fortunes of its *dramatis personae*, and its plot is at once too slight and too unreal to engage an undivided notice. Furthermore, it does not even offer a very ample field for the scenic display, without which it is not now the fashion to present the plays of the master of our drama. There is not change of place enough in the course of the play; or if the places are various, they are most of them too much alike. One wears pretty soon of the sylvan landscape wherein passes the action of the comedy, because sylvan landscape is just that which the artists of the theatre present with the least success. The scene painter, or rather the stage-decorator—for he it is who is in request much more than the painter—is greatest in interiors. Next to that he is greatest in stately and ordered gardens. But when it is the woodland that he is asked to arrange for us, especially on a stage small as that of the St. James's, and for such a piece as "As You Like It," we feel that the work, however prettily performed, would have been accomplished more triumphantly at Drury Lane. It would have been better done by Mr. Augustus Harris, the monopolist of pantomime.

Still, with all these drawbacks—and I have not exhausted the list of them, for the performance is too full of music, which is not quite exquisite, and of dancing which is not

first-rate—with all these drawbacks I say, it is possible to take pleasure in the St. James's interpretation, quite a mild pleasure, though—it moves one to but very moderate ecstasy. Orlando does not give Mr. Kendal a fair chance of impressing us; Rosalind, however various be her humour, does not afford full scope to Mrs. Kendal; Touchstone, on the other hand, is perhaps a little too much for Mr. Hare—the part has been played to satisfaction by only one actor of modern days, and to say that is to name Mr. Compton. Still, it will be readily understood that over and above certain players not yet spoken of, the players I have just mentioned have their merits. Mr. Kendal is habitually manly and sincere, and if as Rosalind Mrs. Kendal cannot be novel any more than she can be profound, it is at all events easy for her to be charming. The comedy of the situations she thoroughly realises and expounds, and it is not within the power of any actress to give additional beauty to the piece's evanescent poetry. But Mrs. Kendal is sometimes really simple, and is often arch and delightful. And, of course, Mr. Hare plays Touchstone with a thorough intelligence, if with little variety. Mr. Hermann Vezin, Mr. Maclean, Miss Webster, and Miss Lea are the remaining persons of whom note must be made. Miss Lea is absolutely new to the stage, it is announced. If that be so, she was born to act, and particularly to act *Audrey*. Her appearance is full of an engaging simplicity; her performance is of a well-advised stupidity hardly less becoming. She moves about with ease and pleasantness, and laughs like Jeanne Samary. Miss Webster is an excellent Phoebe. Jaques is played by Mr. Hermann Vezin. Is it a bit of old stage business, or is it a fresh thought of Mr. Vezin's own—for it is long since I saw the piece till now, and truly I forget—that the aged Adam in his moments of decay and helplessness shall be assisted chiefly by the professed cynic? Anyhow, it is an excellent motion, and one of the few illuminations thrown by the stage on "As You Like It." And, on the whole, Jaques is played excellently by Mr. Vezin. The part lies well within the limits of his powers. Mr. Vezin is a little dry. Emotion is somewhat foreign to him, and so is hearty and overflowing comedy. But such a character as that of Jaques he can perform to perfection; for his bearing has at need a simple courtliness; his air, if it is not enthusiastic, is often kindly, and he is a skilled master of elocution, to whom the speech of the "Seven Ages" offers no stumbling block. Mr. Maclean's Adam is among the best things of the performance. It is a very touching portrait of the faithful and decrepit servant—a portrait wrought by an artist of ripened powers, whose skilful labour is concealed under the guise of spontaneity. The representation of "As You Like It" is thus, perhaps, proved to be just interesting enough to witness; but there is nothing whatever in it that could justify a lavish eulogium, and the sooner the great actress of the English theatre returns from this comparatively ineffective comedy to the emotional parts in which reside her fullest opportunities for triumph the better pleased will be at least the most discreet of the admirers of her art.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

SATURDAY, January 31, was the eighty-eighth anniversary of Schubert's birth, and the event was commemorated at the Popular Concerts. Schubert's name is so frequently to be seen on programmes that it appeared hardly necessary to call special attention to it. But if noticed at all it should have been noticed thoroughly. Half a programme was not enough: the name demanded all or none. The Quintet in C (op. 163), admirably interpreted by Mdme. Norman-Néruda and Messrs. Ries, Straus, Pezze, and Piatti, is certainly one of the master's noblest contributions to musical art; but there are other instrumental works, such as the Quartet in G (op. 161), the pianoforte Quintet (op. 114), and some of the pianoforte sonatas, which are seldom heard, and one, or more, of these would, therefore, have proved particularly welcome on this occasion. And then the songs: what a mine of wealth still unexplored! Yet Mr. E. Lloyd sang only the "Sei mir gegrüßt," a short though charming *Lied*: the accompaniment deserved more careful playing. Mr. Max Pauer made his second appearance, and performed the Impromptus in F minor and E flat major (op. 142 no. 1, and op. 90, no. 2). The first was beautifully interpreted; the execution was clear and in every way satisfactory, and, besides, the pianist showed taste and good feeling. The second was turned into a presto movement, and suffered accordingly. Mr. Max Pauer has strong and agile fingers, but if he wants to show how quickly he can play, he should select some other piece. He was much applauded, but wisely refused the *encore*. The second part of the programme included a sonata for violin by Tartini, and Beethoven's pianoforte trio in G (op. 1, no. 2).

On Monday evening, Brahms' Sextet in G (op. 36) was performed by Mdme. Norman-Néruda and Messrs. Ries, Straus, Zerbini, Pezze, and Piatti, who all did full justice to this noble work. The slow movement, with its various and free metamorphoses of the leading theme, reminds one of the plan adopted by Beethoven in his later quartets. The simplicity and freshness of the themes of the opening and closing movements and their effective treatment so charm the listener that he is sometimes apt to forget all the skill and science which they contain. Brahms, like Schumann, gradually won his way into popular favour. This sextet, only introduced in 1879, has already been heard seven times.

Miss A. Zimmermann played for the first time at these concerts a Fantasia con fuga in D, by Bach. The fantasia consists of several short sections, some in fast, some in slow time. In the

F sharp minor section there is some elaborate counterpoint and interweaving of themes. The concluding fugue "flutters away on wings as light and airy as those of a butterfly." The piece, a difficult one, was interpreted with faultless precision. Mr. Thorndike, who was in good voice, sang with great taste and charm, Handel's "Tyrannic Love," from *Susanna*, and received quite exceptional applause. The second part of the programme included Schumann's pianoforte trio in D minor, Schubert's B minor rondo for piano and violin, and songs by Lassen and Maud White. The attendances at both concerts were very good.

The Monday programme-book contained an article entitled "Bach and Handel." As usual, in these books, the date of Bach's death was incorrectly given. But the statement that it was entirely the fault of Handel that Bach and he continued strangers to the last was a most unfair one. Twice the "Saxon giants" seemed on the point of meeting. The first time, in 1719, Bach arrived at Halle just after Handel had left for England; this failure to meet, so far as we can judge, was the fault of Bach. The second time, in 1729, neither was to blame: Bach was too ill to go and visit Handel at Halle, and Handel's mother was too ill for him to leave her and go to Leipzig. The most that can be said is, that at first Bach seemed more anxious to make Handel's acquaintance than Handel Bach's; and naturally so, seeing how the fame of Handel had spread through Europe already in 1719, when Bach was only Capellmeister at the small and modest court of Prince Leopold of Anhalt-Cöthen.

The performance of the "Rose of Sharon" last Wednesday evening at the Albert Hall was not a brilliant success. Mr. Barnby's choir is a fine one, but Mr. Mackenzie's difficult music had evidently not been sufficiently rehearsed. Of the principal solo vocalists, Miss Griswold was the least satisfactory; the notes were not all correctly sung, and there was a total absence of warmth and passion. Miss Hilda Wilson interpreted the contralto with good taste and great intelligence, and the public was right in bestowing on her the most applause. Mr. Barton McGuckin ably interpreted his part. Mr. Watkin Mills, who has a voice of pleasing quality, sang in a promising manner. We could not always agree with Mr. Barnby's *tempo*. The duet in the first part was dragged, the instrumental movement, "Lebanon," was too fast, and so also was Solomon's song, "Thou art lovely." The fine chain of choruses in the second part of the work was sung in a mechanical and, for Mr. Barnby's choir, feeble manner. The attendance was very good.

J. S. SHEDLOCK.

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